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ABSTRACT

The nearly two hundred activities in this teaching guide for language arts in the junior high and middle school are arranged in five sections: studying language, communicating orally, reading and reading literature, writing, and listening and viewing. Each section opens with a list of activities, a brief introductory statement, and suggested reading. Sections are subdivided to help teachers locate activities related to particular curriculum units or areas of special interest. All activities were adapted to fit a unified format: purpose, preparation, and presentation. Approximately half of the activities contain material that should be distributed to students and these material sheets are printed separately for ease of reproduction and are presented in a special section. The appendix contains articles on parental involvement in the language arts program and on a two-year program in junior high school writing. (MKM)

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IDEAS FOR TEACHING ENGLISH IN THE JUNIOR HIGH AND MIDDLE SCHOOL

NEW EDITION

U S DEPARTMENT OF HEALTH,
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Edited by

CANDY CARTER
Sierra Mountain Intermediate School, Truckee, California
ZORA RASHKIS
Chapel Hill, North Carolina

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Foreword

In 1966, the National Council of Teachers of English published *Ideas for Teaching English: Grades 7-8-9.* Compiled by Ruth E. Reeves, this volume brought together journal articles, school district guides, and many original pieces submitted by individual teachers. What these selections had in common was a solidly practical approach to the problems that daily confront classroom teachers. For many years the book was the Council's best-selling publication, and over 35,000 copies have been sold to date.

In 1979, with the general encouragement of the NCTE Secondary Section and the particular enthusiasm of Chair Frances M. Russell, Candy Carter of Sierra Mountain Intermediate School, California, and Zora Rashkis of Chapel Hill, North Carolina, volunteered to take on the awesome task of preparing a new edition. There was a national solicitation, and the result is this collection of nearly two hundred teaching ideas. Because grade levels 7-8-9 no longer accurately identify the post-elementary and pre-high school population, this edition has been retitled *Ideas for Teaching English in the Junior High and Middle School.*

In the spirit of the original edition, foremost among the requirements of editors Carter and Rashkis in selecting contributions was that suggestions be "immediately useful" to teachers. Thanks to their judgment, the Council is sure that the present edition will advance our central mission of improving the teaching of English just as substantially as did the first.

Paul O'Dea
Director of Publications

Introduction

The nearly two hundred activities in this volume are arranged in five sections: Studying Language, Communicating Orally, Reading and Reading Literature, Writing, and Listening and Viewing. Each section opens with a list of activities, a brief introductory statement, and suggested reading. In addition, sections are subdivided to help teachers locate activities related to particular curriculum units or areas of special interest. Communicating Orally, for example, has two subsections: Speaking Out and Oral Interpretation. In the first are found activities related to job interviews, oral history projects, extemporaneous speaking, and organized reporting. Choral reading strategies and tips on preparing scripts for dramatization, on the other hand, are found under the heading Oral Interpretation. Similarly, the writing section is divided into Prewriting, The Act of Writing, and Editing. No system of classification, however, could entirely eliminate overlapping and arbitrary decisions. The word derivation activities found under The Story of Our Language, for example, might with equal justification have been placed with those under Building Vocabulary. Similarly, many prewriting activities end with a finished or quasi-finished product while some of the activities found under The Act of Writing include prewriting discussion and experimentation.

To make the diverse suggestions of so many contributors readily accessible to busy teachers was indeed an editing challenge. Some activities suggest how to brighten a blue Monday or cope with the final ten minutes of a frantic Friday; others more nearly reflect a unit of work that might extend for weeks. Eventually all activities were adapted to fit a uniform format: purpose, preparation, and presentation. This format was chosen because it immediately cues teachers to the basic idea behind an activity and alerts them to special materials or advance preparation that may be needed. Yet it has proven flexible enough to retain, especially in the presentation, the insight and wit of individual contributors. Where activities are not credited to an individual, it is because they were collectively generated or came directly from the co-editors.

Approximately half of the activites contain material that many teachers will want to distribute in class sets. To simplify reproduction, materials for student use are printed separately and collected under the heading Activity Sheets. Each of these sheets is linked by title to its parent activity and is referred to by page number there.

Finally, activities that address a relatively new concern of English teachers—parental involvement in the language arts training of their youngsters—are found in the appendix. Years ago, parents sometimes felt unwelcome in the classroom or at school, and teachers often frowned when parents helped their children with homework. With little individualization in the classroom, these concerns were understandable. Today, however, teachers generally are asking parents to get involved and are seeking ways of fostering the supportive relationship between home and school. The activities offered in the appendix suggest how teachers may build and strengthen that relationship.

Studying Language: Contents

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Studying Language

Isn't it strange that we go to great pains to teach history to our children and yet fail to tell them the story of one of the most important ingredients of that past—their language?

When students study the convoluted, confusing, and contradictory rules of the English language, they often ask, "But why?" English teachers warn them that *alright* and *alot* are incorrect spellings, yet students frequently spot them in print. Usage errors corrected in English class are freely made by such authoritative and visible public figures as members of Congress, news reporters, and football players. A word like *harass* is pronounced in several ways. Although English teachers may throw up their hands in despair, students of linguistics recognize that American English is a changing, indeed a pioneering language. And change is painful, especially for students who are trying to learn what is acceptable and what is not. Native speakers of English tend to accept the inconsistencies of their language with resigned good grace, but the growing number of English-as-a-second-language students frequently find the intricacies of their new language to be a maze from which they may never escape.

Thus this section is divided into two subsections—The Story of Our Language and Grammar and Standard Usage. Before embarking too deeply into a grammar or usage project, teachers might consider undertaking the first, a brief study of the history of American English—its difference from British English, influences from other countries, and growth through the addition of neologisms, eponyms, euphemisms, idioms, and dialect words. Students find the study of their language interesting and enlightening; understanding why American English is as "weird" as it is, at the very least, places its confusing conventions in perspective. And the activities in the first subsection will help teachers in that endeavor. Included are activities that demonstrate how language changes and grows—over the centuries, as in the changes from middle to modern English; within a single lifetime, as in the changes initiated by the vocabulary of government or space technology; and within a single day, as in the language changes we all make, consciously or unconsciously, in speaking to different audiences and different situations.

Probably no topic is both as traditional and controversial as that identified by the second subsection: Grammar and Standard Usage. The debate over the value of teaching grammar and its place in the English curriculum will probably continue as long as the readers of this book continue to teach. One pedagogical truism, however, seems to have remained intact: The study of grammar may involve a lot of routine activity such as memorizing, labeling, and grouping, but it is also well suited to games and word play. That principle is embodied in all of the activities in the grammar and usage subsection.

Professional Reading

Baugh, Albert C. *A History of the English Language.* New York: Appleton-Century-Crofts, 1935.

Dillard, J. L. *All-American English.* New York: Random House, 1975.

Elley, W. B., and I. B. Barham, H. Lamb, and M. Wyllie. *The Role of Grammar in a Secondary School Curriculum.* Wellington: New Zealand Council for Educational Research, 1979.

Gere, Anne Ruggles, and Eugene Smith. *Attitudes, Language, and Change.* Urbana, Ill.: National Council of Teachers of English, 1979.

Milosh, Joseph E., Jr. *Teaching the History of the English Language in the Secondary Classroom.* Urbana, Ill.: National Council of Teachers of English and Educational Resources Information Center Clearinghouse on Reading and Communication Skills, 1972.

Pooley, Robert C. *The Teaching of English Usage.* 2nd ed. Urbana, Ill.: National Council of Teachers of English, 1974.

Robertson, Stuart, and Frederic G. Cassidy. *The Development of Modern English.* 2nd ed. Englewood Cliffs, N.J.: Prentice-Hall, 1954.

Weaver, Constance. *Grammar for Teachers: Perspectives and Definitions.* Urbana, Ill.: National Council of Teachers of English, 1979.

Weird and Wonderful English

Purpose

1. To familiarize students with the changing nature of the English language
2. To acquaint students with words from Old and Middle English

Preparation

Students will need dictionaries.

Presentation

You might open your mini-lecture by reviewing the three major divisions in the development of English: Old English (Anglo-Saxon), Middle English (a blend of French and Anglo-Saxon, as seen in Chaucer's writing), and Modern English (as seen in Renaissance writers such as Shakespeare).

Here are ten words in their Old English spelling that are similar to the modern words that developed from them. Write these words on the chalkboard and ask students to guess their modern equivalents, checking their answers in a dictionary: *æppel*, *sweord*, *wīf*, *nosu*, *hors*, *fisc*, *hring*, *brecan*, *sunne*, *sunnandæg*. If students have difficulty getting started, pronounce the first few words outloud for them.

Continuing with your mini-lecture on the changing nature of English, explain that after the Normans invaded England in 1066, French became the language of the aristocrats and Old English (Anglo-Saxon) was spoken mainly by peasants. Gradually, the two languages merged to form a new language now known as Middle English. As a result, many of the words associated with luxury and power, with the military and with religion, came from the French because during those early days after the Norman invasion the French were in control. Other words, those used by simple people and associated with day-to-day living, remained in Old English or Anglo-Saxon.

Put these words on the chalkboard: *swine*, *meal*, *dinner*, *table*, *cow*, *roast*, *salad*, *father*, *fire*, *water*, *saint*, *court*, *day*, *star*, *sky*. Ask students to decide which words came to us from the French and which came to us from the simple people who worked in the fields. You might want to put an *A* in front of the words students decide are Anglo-Saxon words and an *F* in front of those they think came from the French. It's helpful to appoint dictionary referees to settle disputes.

Working with Old and Middle English

Purpose

1. To familiarize students with the changing nature of the English language
2. To acquaint students with words from Old and Middle English

Preparation

Obtain a record of a reading in Middle English from *The Canterbury Tales* or tape one of your own. This activity is based on the prologue to "The Miller's Tale" but may be adapted to other tales. If you decide on "The Miller's Prologue," provide copies of the activity sheet on page 157. A useful resource is *The Sound of Chaucer's English*, three 12″ records, accompanied by a 52-page pamphlet (available from NCTE, Stock No. 45787).

Presentation

Introduce Chaucer as the first major author who wrote in Middle English. Distribute copies of the activity sheet, asking students to turn them face down on their desks. Now play the prologue to "The Miller's Tale." As students listen, they should jot down words they recognize or think they recognize. Then ask them to look at the transcription of a portion of the prologue on the activity sheet. Discuss their success rates before asking students to complete the activity sheet.

Vocabulary of Language Change

Purpose

To introduce the vocabulary of language change

Preparation

Three books, all published by Harper and Row, provide examples that interest and amuse students and encourage them to think about language change and growth: *A Hog on Ice and Other Curious Expressions* and *Thereby Hangs a Tale: Stories of Curious Word Origins* by Charles E. Funk and *Horsefeathers and Other Curious Words* by Charles E. Funk and Charles E. Funk, Jr.

Presentation

You might begin with a few introductory remarks on how the English language has changed over the years, concluding with the notion that someday our descendants may have difficulty understanding the speech that we use so fluently today.

Your mini-lecture might then include the following points:

1. The influence other languages have had upon English, especially Latin, Greek, French, and the Germanic languages. Introduce the words *etymology* and *cognate*.
2. Definitions and examples of the following terms (list them on the chalkboard): Language change through *amelioration*, in which a word acquires a better meaning; *pejoration*, in which a word acquires a worse meaning; *generalization*, in which a word takes on a more general meaning; *specialization*, in which a word takes on a more specific meaning; *clipping*, in which a word is shortened. Other terms that are useful in explaining language growth include *neologisms*, new words coined by adding to old words or combining parts of old words; *eponyms*, words derived from the names of people; *slang*, popular language added to our speech; *idioms*, words or phrases that have taken on a nonliteral meaning, a meaning other than the grammatical or logical one; *euphemisms*, polite or less explicit expressions used to make something sound less unpleasant or offensive.

Divide the class into small groups. Ask groups to illustrate with two or more examples each of the terms you used in explaining how language grows and changes. Share these examples, adding others of your own if necessary.

Derivations

Purpose

1. To acquaint students with unusual derivations of English words
2. To increase student awareness of contributions to English from other languages

Preparation

Bring dictionaries and other etymological reference books to your classroom unless you use this activity as a library assignment.

Presentation

Students may work individually or in small groups to complete this assignment. Small groups may be able to work more efficiently with the collection of reference books.

1. Ask students to identify the language from which each of the following words (or others of your choosing) was derived: *person, electric, hippopotamus, elephant, magazine, museum, dictionary, lunatic, canoe, sonata.*
2. The following English words have been borrowed directly from other languages. In other words, they have not gone through the usual process of gradual change. Ask students to identify the language from which each word was borrowed: *kimono, ski, bandanna, kindergarten, encore, coffee, skunk, plaid, sloop, tattoo.*
3. Ask students to explain an interesting fact about the origin of each of these words: *canary, algebra, companion, democracy, planet, geyser, chauffeur, vaudeville, chipmunk, czar.*

Sharon L. Belshaw, Hopkins Junior High School, Fremont, California

Eponyms

Purpose

To acquaint students with eponyms in the English language

Preparation

Bring dictionaries and other etymological reference books to class unless you use this activity as a library assignment. Encyclopedias and other biographical references add to the fun and the historical value of the exercise.

Presentation

Many words in the English language come from people with whom, often for strange reasons, that word is associated. These words are called *eponyms.* Below are the names of fifteen people who have made a contribution to the English language. Ask students to write two or three sentences about each of these people and the word contributed.

Amelia Bloomer
Nicolas Chauvin
Luigi Galvani
Joseph Guillotin
Charles Lynch
F. A. Mesmer
John Montagu,
4th Earl of Sandwich

Louis Braille
Maudlin
Charles C. Boycott
Doily
Charles Macintosh
Étienne de Silhouette
Jeanne Antoinette Poisson,
Marquise de Pompadour

Word Party *Purpose*

To provide an interesting and unusual setting in which to share word derivations

Preparation

You will want to introduce the idea of the word party several weeks before the date you have chosen for it. Give students ample time to prepare, and check with them from time to time to make sure they are moving forward with their plans.

Presentation

Ask each student to choose one of the following party options:
1. Dress as a person who contributed a word (eponym) to the English language. For example, Joseph Guillotin might carry a head under his arm, and the Earl of Sandwich might come dressed as a sandwich.
2. Dress as any word of your choice that has an interesting derivation. Hypochondriac might wear bandaids and carry candy pills, a thermometer, and a hot water bottle: Generosity could come dressed as a dollar bill with an ample supply of play money to distribute.
3. Bring to class a food (kuchen, salami, potato), the name of which has an interesting derivation.

Each student should also prepare an oral presentation to accompany the costume or food, including the derivation of the word and other interesting information uncovered.

If you like, appoint judges for this event and award prizes in categories defined by the students: Funniest Costume, Most Carefully Executed Costume, Most Complete Oral Presentation, Most Original Idea.

Sharon L. Belshaw, Hopkins Junior High School, Fremont, California

Idioms *Purpose*

1. To acquaint students with English idioms
2. To provide a word-play experience with idioms

Presentation

Many students are unfamiliar with the notion of idioms, and a dictionary definition ("an expression whose meaning cannot be derived from its constituent elements, as *kick the bucket* in the sense of 'to die' ") goes only a little way toward furthering their understanding. You might initiate a class discussion along these lines:

Consider the sentence "She has a chip on her shoulder." Does it mean that the young lady has a small piece of wood on her shoulder or that she is angry and carrying a grudge? What about "He put his foot in his mouth"? Has someone said something inappropriate or does the gentleman have a colossal mouth? You may wish to point out that students frequently use idioms in their own speech. Encourage them to provide examples.

List the following idioms, or others of your own, on the chalkboard. You may want students to work in pairs or in small groups as they write a brief explanation for each idiom.

Don't beat around the bush.
I got cold feet.
Has the cat got your tongue?
Shake a leg!
The old man kicked the bucket.
They were head over heels in love.
She had a heart of gold.
I have a bone to pick with you.
This is the last straw.
He had butterflies in his stomach.
Eat your heart out!
She hit the sack.
He is a real heel.
John was a chip off the old block.

As a follow-up or homework assignment, ask each student to make a poster illustrating one of the idioms on the chalkboard or an original choice. The poster should include the following:

1. The idiom the student is illustrating
2. A drawing of the idiom that shows its literal meaning (the sense of the idiom if we were to give each word its ordinary meaning)
3. An explanation of the meaning actually communicated by the idiom

Here is an example:

1. The idiom: He's a real square.
2. A picture of a square with arms and legs.
3. Explanation: He is very old-fashioned and doesn't really know what is going on in the world today.

Sharon L. Belshaw, Hopkins Junior High School, Fremont, California

Dialect Survey

Purpose

To acquaint students with dialect differences determined by region, age, and occupation

Preparation

Reproduce enough copies of the dialect survey on page 158 so that each student can poll at least three people. You will find interesting background reading and ideas for expanding and refining the dialect survey offered here in *Discovering American Dialects* by Roger W. Shuy (Urbana, Ill.: National Council of Teachers of English, 1967).

Presentation

Explain that the class will conduct a survey to determine the different words people use for the same object. You might point out, for example, that a westerner probably says "faucet," but a southerner may say "spiggot" and an easterner "tap." A teenager is likely to say "pantyhose," but an older person may use the word "nylons" and a much older person may say "silk stockings." The words people use, then, are often affected by where they grew up, when they grew up, and their family background. Encourage students to survey as many different types of people as possible—people from different areas, different occupations, and different age groups.

Distribute the activity sheets and go over the dialect survey together. After students have completed their surveys, share the information in class. Students may then tally responses and summarize results in a bar graph or other chart.

Sharon L. Belshaw, Hopkins Junior High School, Fremont, California

Euphemisms at Camp Runamuck

Purpose

To provide a setting in which students create and interpret euphemistic language

Preparation

Reproduce copies of the activity sheet on page 159. If students have access to thesauruses and dictionaries, the quality of the euphemisms they invent will be improved.

Presentation

You might begin by reminding students that a euphemism is a polite, sometimes roundabout, way of saying something that is unpleasant or disagreeable. The word comes from the Greek *eu*, meaning "good," and *phem*, meaning "report."

Explain that today is Parents' Day at Camp Runamuck and counselors must discuss the campers with their parents. Unfortunately, each counselor feels that he or she has the camp loudmouths, clumsy oafs, and yoyos. How will they describe these Runamuckers to their visiting parents? Of course they will resort to euphemisms. Tony, for example, is a loudmouth who never shuts up; euphemistically speaking, however, his counselor will report, "We have noticed that Tony is an orally active young man."

At this point, divide the class into two groups: parents and counselors. Ask the parents to sit at one side of the classroom until called. Distribute the activity sheets to the counselors and ask each one to choose a camper from the list and to come up with a euphemistic description for the blunt reality of that Runamucker's behavior. Encourage the counselors to use a thesaurus or dictionary to develop the details of this description. Students may also want to add their own problem campers to the list on the activity sheet.

Explain to the students at the other side of the classroom that they will participate in parent conferences in front of the class with the camp counselors. Each counselor will explain in euphemistic language the nature of a given camper's problem; the student taking the parent's role will try to figure out the child's problem.

Sharon L. Belshaw, Hopkins Junior High School, Fremont, California

Euphemistic Writing

Purpose

To increase student awareness of the uses of euphemistic language

Preparation

Reproduce copies of the activity sheet on page 160.

Presentation

After students have worked orally with euphemisms, they will enjoy using them in writing as well. Distribute the activity sheets, explaining that we all use euphemisms from time to time to make our behavior seem better than it is. Encourage discussion of the incidents on the activity sheet before asking each student to choose one as the basis for a paragraph using euphemisms. This activity works well as an in-class writing assignment, but regardless of where the writing is done, be sure to share the results in class.

Sharon L. Belshaw, Hopkins Junior High School, Fremont, California

Make a Bureaucracy

Purpose

To increase student awareness of the influence government has upon language

Preparation

Reproduce copies of the activity sheet on page 161. Several back issues of *Time* or *Newsweek* are useful in introducing this activity.

Presentation

This writing assignment is probably best done as an out-of-class activity with several days allowed for its completion.

Begin by commenting on the tremendous influence government has upon language today. You may want to read the names of government bills, bureaus, and agencies from several back issues of *Time* and *Newsweek*. Distribute the activity sheets, allowing time for students to use words from the six columns to entitle several bureaucratic creations before going over the writing assignment described on the activity sheet.

Sharon L. Belshaw, Hopkins Junior High School, Fremont, California

The Portmanteau Dictionary

Purpose

To increase student appreciation of word formation

Preparation

Reproduce copies of the activity sheet on page 162. The explanation of portmanteau words given in the *Harper Dictionary of Contempoary Usage* is particularly helpful in introducing this subject. For your convenience, some of that material is summarized below.

Presentation

This writing assignment is best done as on-going homework or as a class project over several weeks.

Introduce the word *portmanteau* as the prototype word: a portmanteau is a large traveling bag used for carrying clothing, from the French *porter* ("to carry") plus *manteau* ("mantle" or "cloak"). The most famous creator of these blend words, sometimes called "brunch words" from another classic example, was Lewis Carroll, who explained that he selected the word *portmanteau* because two meanings were "packed up" in the word. His familiar inventions include *slithy*, which blends *slimy* and *lithe*, and two which have become part of Standard English—*squawk* from *squeak* and *squall* and *chortle* from *chuckle* and *snort*. *Bookmobile* and *motel* are other combinations students will recognize.

Distribute the activity sheets and go over the specifics of the assignment. Check from time to time during the assignment period to make sure students are progressing with their dictionaries. After the project is complete, provide an opportunity for students to evaluate each other's work according to the criteria given on the activity sheet.

Kent Gill, Holmes Junior High School, and Jackie Proett, Emerson Junior High School, Davis, California

Different Language for Different Audiences

Purpose

To demonstrate that we select different content and use different language in telling the same incident to different audiences

Preparation

Reproduce a copy of the activity sheet on page 163 for each student. Then write the names of the eight audiences listed below on individual slips of paper and place them in a box:

a sympathetic friend who thinks you're always right
an unsympathetic friend who thinks you always get into trouble
the friend from whom you borrowed the car
a friend who has had three wrecks in the last year
your parents
the insurance agent who will be adjusting your insurance rates
the lawyer who will represent you in court and who needs all the facts
the judge at the trial who asks you to share your version of the accident

Presentation

Divide the class into no more than eight groups. Ask a member of each group to pick one of the audience slips from the box. Distribute the activity sheets describing the situation students will portray, tailoring their presentations to the audience on their group's slip. Allow about fifteen minutes for each group to put together an oral presentation approximately two minutes long. Caution students that they may not substantially change the facts of the situation but that they should tailor the explanation for the audience described on the slip. Each group then chooses one member to give the presentation to the class. Encourage improvisation rather than a script.

After the presentations are completed, discuss differences in content and language.

Leila Christenbury, Virginia Polytechnic Institute and State University, Blacksburg, Virginia

Nonsense Parts of Speech

Purpose

To demonstrate to students that part of speech can often be identified by a word's position in a sentence and the form and ending of that word

Preparation

Reproduce copies of the nonsense poem on page 164.

Presentation

Because words fall in a certain order in English and because words have certain forms and endings, we can identify the parts of speech of nonsense words. Distribute the activity sheets and read the nonsense poem out loud. Ask students to identify the nouns, verbs, adjectives, and adverbs. Make at least the first few identifications together.

When the parts of speech have been identified, ask students to work out a logical system of punctuation for the poem, a system that reflects the sentence patterns they are able to discern.

Prepositional Pictures

Purpose

To increase student understanding of the nature of prepositions

Preparation

List commonly used prepositions on the chalkboard. Beside that list write the following information:

List 1: cloud
mountain
girl
boy
horse
river

List 2: airplane
giraffe
barnyard
building
helicopter
English teacher

Students will need 11″ X 17″ sheets of construction paper.

Presentation

Ask each student to divide a sheet of construction paper into ten rectangles of equal size. Each student then chooses an object, animal, or person from list 1 and an object, animal, or person from list 2 and draws the two in ten different positions or relationships to illustrate prepositions from the list on the chalkboard. Finally, the picture in each rectangle is labeled with a clarifying sentence. For example: The airplane is above (below, in, under, over, beside) the cloud. The airplane is going through (toward, behind) the cloud. The airplane is between the cloud and the sun.

Teddi Baer, Odle Junior High School, Bellevue, Washington

Parts-of-Speech Relay

Purpose

To initiate a game in which students review parts of speech

Presentation

Divide the class into teams. Send one member of each team into the hall. List the parts of speech (excluding the interjection) in a column on the chalkboard. Ask the class to choose a word for each part of speech and write that word opposite the appropriate part of speech. Now call in the students from the hall.

The object of the game is for each student who has just re-entered the room to write a grammatically correct sentence at the board using the seven words listed. They may add other words, but all given words and their corresponding usages must be used in the sentence. The sentence written by the first student to put down the chalk is checked first. If you agree that all words have been used correctly and that the sentence is grammatically correct, a point is recorded for that student's team. If the sentence is incorrect in any way, the opposing team receives the point whether or not they have earned it.

Continue the game until all the members of each team have been at the board. You may wish to set a time limit at the board since some students spend too much time just thinking. The game is really fun when the class begins to choose words that are difficult to use in the same sentence. You may want to make a jackpot round in which all words in the sentence begin with the same letter.

Here are two examples of how the game proceeds; the jackpot words are in parentheses.

Part of Speech	Word Choice	Sentences
noun	cat (bottles)	Since the angry cat wagged dreamily across my driveway, anything can happen. The jackpot sentence: Because brave bottles—but beer bottles—beg, both barely began.
pronoun	anything (both)	
adjective	angry (brave)	
adverb	dreamily (barely)	
preposition	across (but)	
conjunction	since (because)	
verb	wagged (beg)	

Sharon Crites, West Covina Unified School District, California

Makeasentence thatmakessense!

Purpose

To provide students with an opportunity to manipulate nouns, verbs, adjectives, adverbs, and prepositional phrases to form sentences

Preparation

Reproduce the activity sheet on page 165.

Presentation

Distribute the activity sheets and ask each student to write ten sentences using the nouns, verbs, adjectives, adverbs, and prepositional phrases on the sheet. Each sentence must contain a word or phrase from each of the five categories. No word or phrase may be used more than twice in the ten sentences, but students may add words to complete sentences.

This assignment is best done in class because students enjoy sharing their sentences. An alternate way to use the activity is to cut apart a copy of the activity sheet, pasting each word or phrase on a separate card for students to use at a learning center.

Howlers

Purpose

To increase student awareness of the sometimes hilarious but often embarrassing consequences of unclear constructions

Preparation

Reproduce copies of the activity sheet on page 166. You may want to add to this list from your own collection of "howlers."

Presentation

Distribute the activity sheets, emphasizing that each of these statements actually found its way into print. Ask a student to read the first quotation out loud. Then discuss what is confusing about that statement and how the author's intention might be expressed. Finally, ask students to rewrite the howler for clarity and precision.

Dialect Baseball

Purpose

1. To provide many opportunities over a prolonged period to practice more formal, standard speech patterns than junior high and middle school students ordinarily use
2. To increase student awareness of the differences between informal and standard speech patterns

Preparation

Compile a list of violations of Standard English that you wish to emphasize. You might begin this list in September so it will be ready for the spring baseball season.

Presentation

Introduce the activity by characterizing student speech patterns as the "jeans and sneakers" dialect. Announce that students will be challenged in this game to speak a "dress-up" dialect. Most students readily understand that the ability to modulate among dialect levels offers them the necessary options and flexibility that a varied wardrobe provides.

Prior to the opening of baseball season early in April, distribute or post the list of violations of the standard dialect (double negatives, for example) that you have compiled. These violations constitute strikes in the game of Dialect Baseball. If you like, send letters home to parents explaining the game and encouraging them to be "trainers and managers" during spring training prior to the opening of the season (usually the week following spring vacation).

20

On opening day, divide the class into two teams. If the teams are unequal in number, team batting averages (rather than total runs) can be computed. Each time a student speaks, he or she is considered to be at bat, and a student must speak during the course of an inning to be eligible to earn runs. Failure to speak constitutes remaining on the bench. Any violation of the standard dialect is a strike; and three strikes during an inning, which is one week, constitute an out. The game is in progress at all times within earshot of the umpire (English teacher), who keeps a small notebook handy for recording strikes. The game is also in progress concurrently with all other teaching in the English classroom.

At the end of each inning (week), students with no strikes are credited with grand slam homeruns (four runs) for their teams. Students who have not struck out but who have one or two strikes at the end of the inning earn one run for their teams. Record each player's name and strikes on charts which are divided into the seven weeks corresponding to the seven innings during which the game is in progress. Post these charts on the bulletin board as a cautionary reminder as well as a motivating device.

At the end of the season, you may decide to hold an awards ceremony at which members of the winning team are presented with a small prize and Most Valuable Players from both teams receive trophies indicating that they are among the world's greatest dialect baseball players. Most Valuable Players may, for example, be students who have played all seven innings with no strikes.

Jacqueline B. Winokur, Plymouth-Carver Intermediate School, Plymouth, Massachusetts

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Communicating Orally

Normally we all talk much more than we read or write, and children automatically bring talking with them to school. But in the classroom the focus changes, and "sh" and "stop talking" become the phrases spoken more often than any others by the teacher. If you were to inquire why teachers typically send students to the principal's office, more than likely their response would be "for talking."

Of course talking, like reading and writing, must be planned for and directed. Yet talking, when given status and value, can turn an artifically tense classroom environment into a vibrant, natural one. Talking fosters an atmosphere of acceptance that rightfully belongs in classrooms. And, finally, re-introducing talking into the classroom requires an important response: listening, and that response includes listening to one's classmates, to oneself, and to the teacher.

Activities in this section are divided into two subsections: Speaking Out and Oral Interpretation. In the first, teachers will find suggestions for student introductions, for role playing, for interviewing, and for small group discussions. The organized collection of data and speech preparation and evaluation are also included. In the second, three activities focus on choral speaking, others suggest how students can create their own scripts, and one summarizes the success story of itinerant guest readers from a nearby college campus.

Professional Reading

Bacon, Wallace A. *Oral Interpretation and the Teaching of Literature in Secondary Schools.* Urbana, Ill.: Educational Resources Information Center Clearinghouse on Reading and Communication Skills and Falls Church, Va.: Speech Communication Association, 1974.

Brooks, Deems M., ed. *Speech Communication Instruction.* New York: David McKay, 1972.

Calder, Clarence R., and Eleanor M. Antan. *Techniques and Activities to Stimulate Verbal Learning.* New York: Macmillan, 1970.

Coger, Leslie Irene, and Melvin R. White. *Readers Theatre Handbook: A Dramatic Approach to Literature.* Rev. ed. Glenview, Ill.: Scott, Foresman, 1973.

Crowley, Sharon, ed. *Speech and Drama in the English Class.* Complete issue of *Arizona English Bulletin*, April 1978.

Greene, Harry, and Walter T. Petty. *Developing Language Skills in the Elementary Schools.* 5th ed. Boston: Allyn and Bacon, 1975.

Groff, Patrick. *What's New in Language Arts: Oral Language.* Washington, D.C.: American Association of Elementary-Kindergarten-Nursery Educators, National Education Association Center, 1970.

Herman, Deidee M., and Sharon A. Ratliffe, eds. *Oral Interpretation in the Secondary School.* Michigan Speech Association Curriculum Guide 7. Skokie, Ill.: National Textbook Co., 1972.

Petty, Walter T., ed. *Research in Oral Language.* Champaign, Ill.: National Council of Teachers of English, 1967.

Stanford, Gene, and Barbara Dodds Stanford. *Learning Discussion Skills through Games.* New York: Citation Press, Scholastic Book Services, 1969.

Wood, Barbara Sundene, ed. *Development of Functional Communication Competencies: Grades 7-12.* Theory and Research into Practice. Urbana, Ill.: Educational Resources Information Center Clearinghouse on Reading and Communication Skills and Falls Church, Va.: Speech Communication Association, 1977.

Introduction to a Communication Unit

Purpose

1. To demonstrate that communication is not the simple process students assume it to be
2. To interest students in further study of the communication process

Preparation

Draw several abstract designs (something that resembles a simplified wiring diagram works well) and place each in a separate folder.

Presentation

Select two student demonstrators. Student A sits facing the class and Student B stands facing the chalkboard. Give Student A a folder containing an abstract design or diagram and ask that student to explain to Student B how to reproduce that drawing. B attempts to reproduce the design on the chalkboard by following A's description.

Two rules are in force: Students A and B may not look at each other (thus A cannot see what B is putting on the board), and Student B may not ask questions of Student A.

When the drawing is finished, compare it to the drawing in the folder. The two students, and by extension the class, generally discover that they lack certain communication skills because the two drawings usually do not resemble each other. Now the door is open for you to lead an inductive discussion about where and why the communication process broke down.

If time permits, additional pairs may attempt to incorporate hints from this discussion into efforts to reproduce other diagrams.

In an extension activity, ask students in small groups to write a composite set of instructions for the reproduction of one of the drawings or for a design of their own creation. Each student subsequently reads these instructions to at least five people outside of the classroom who attempt to reproduce the drawing by listening to the set of instructions. No questions or hints are allowed. Later on in class each group analyzes its collection of drawings and identifies the steps of the written instructions which were most likely to produce misunderstanding and error. If there is time, the group may rewrite its set of instructions, incorporating ideas for improved communication gained from the out-of-class research.

James Michael Hudson, Auburn University, Auburn, Alabama

Introductions via Collage

Purpose

1. To provide students with an opportunity to portray themselves through collage
2. To provide students with an opportunity to introduce themselves to their classmates by interpreting the collage

Preparation

Assemble a collage that reflects you—your interests, your personality, your appearance. Use pictures or picture fragments from magazines, words or phrases from newspapers, and three-dimensional materials such as a candybar wrapper, a toy motorcycle, a pencil stub, a bit of fabric or wallpaper. You may be subjective and symbolic if you like, for you will have an opportunity to interpret this collage of yourself to the class.

Presentation

This activity works well with a new class early in the term. Post your collage for the inspection of the class. Inform students that it portrays you and things that are important to you. After the class has had a few minutes to examine your collage, introduce yourself, using the collage as a point of reference. If you prefer, encourage students to interpret your collage before your self-introduction; then go on to confirm their observations, expanding and re-interpreting where necessary.

Follow up with a homework assignment in which each student creates a collage that reflects personal interests, traits, and appearance. When the collages are brought in, post them around the room without names. Encourage the class to discuss the collages and to hazard naming the students they portray. Students then introduce themselves, using the collages as frames of reference.

Nancy Salter, Shaw High School, Columbus, Georgia

Generating Topics for Speeches

Purpose

To provide an opportunity for students to generate their own writing topics that will later be used in speeches

Presentation

Students often complain about the writing topics assigned by teachers. This activity gives students several days to create topics *they* want to write about: "I'm (or I'm Not) Superstitious and It's Friday the 13th," "I'm a Telephone Line," "I'm a Cool Cat with Nine Lives," "I'm a Boy Named Joyce (Francis, Lynn)" or "I'm a Girl Named Billy."

Ask students to list five to fifteen ideas that they would be interested in writing about and in presenting later as speeches to the class. Set a three-day deadline and encourage them to be as imaginative as possible, choosing ideas they would "love" to write, then talk about. Remind them to consider the backgrounds and interests of their classmates since these ideas are for them as well. Share the ideas in class. You may want to compile a list of class favorites and reproduce it for use throughout the semester.

Sam Totten, Walworth Barbour International School, Israel

Talking about Talking

Purpose

To enlarge student understanding about the nature of human speech and the complexity of the communication process by assigning speech-related topics for speeches

Preparation

Reproduce the activity sheet on page 167.

Presentation

"I don't know anything interesting to talk about": the student's perennial lament when a unit on oral communication is begun. Why not talk about talking? The subject is complex but lends itself to well-defined topics and focused library research. Further, it's a winning combination. Why not learn about one of the most complex talents of the human species while perfecting the talent?

Distribute the activity sheet. The range of topics—from nonverbal speech to speech pathology to the amplification of the human voice—is large. Go over the list together, providing clarification and example where needed. Encourage students to define more precise topics based on the general subjects listed. New speech-related topics may, of course, be added to the list offered here.

Role Playing Job Interviews

Purpose

To provide an opportunity for students to participate in simulated job interviews

Preparation

Before students plan their interviews, you might show a job-interview film or arrange for a demonstration by a personnel director or other persons who do interviewing as part of their jobs. Students may also need warm-up exercises such as practice in shaking hands or introducing themselves. Finally, reproduce copies of a typical job application form or collect a variety of forms from local sources.

Presentation

Begin by asking each student to fill out an application form. Move from student to student, helping to develop survival reading skills by explaining unfamiliar terms on the form. This is also an excellent opportunity to compile, based on student questions, a list of troublesome terms used on application forms.

Assign partners so that each student will have the opportunity to assume the roles of interviewer and interviewee. Ask students to compile with you at the chalkboard a list of useful interview questions. Here are some to get you started:

1. If we could find the ideal position for you, what would you like to do?
2. To what extent do you use alcohol, drugs, or tobacco?
3. Do you prefer working with others or by yourself?
4. Tell me about something you have accomplished that made you proud.
5. How were your grades in school?
6. How do you spend your spare time?
7. If you have had a work experience, what have you learned from it?
8. What do you hope to be doing ten years from now?

Ask partners to exchange application forms so that each student as interviewer has an information base with which to begin the interview. Students then conduct their interviews simultaneously as you circulate, listening to pairs and selecting some to repeat their interviews before the class.

After the interviews, ask each student to comment in writing on the student interviewed: courtesy, confidence, communication skills. Then ask each student to complete the following statement: "From my interview I learned. . . ."

Brenda Johnson, Lejeune High School, Camp Lejeune, North Carolina

Person to Person: An Oral History Project

Purpose

1. To help students view history as a living subject, one that involves not only the famous but average people from all walks of life
2. To enable students to delve deeply into a period of history or a single event from the past
3. To provide an activity in which students use a variety of communication skills. This activity requires students to research an historical period or event, to define a specific area for further study, to compose a questionnaire, to conduct interviews, to compile results, and to write a preface for their findings or a paper which incorporates them.

Preparation

Demonstrate how to use a tape recorder, and give students "hands-on" experience. Remind them that an interviewer always checks the equipment after a minute or two of recording. Discuss note taking as an alternative to tape recording.

Conduct an in-class interview with a colleague that demonstrates the following points:

1. As an interviewer you are probing but polite (not aggressive).
2. You do not simply follow your questionnaire. If the interviewee brings up an interesting idea, pursue it.
3. You are patient. Allow the interviewee time to have his or her say.
4. As an interviewer you are firm. Politely direct the interviewee back to the subject when he or she digresses. Yet you are flexible. If the interviewee digresses but is covering fascinating information, don't interrupt.

The following books are useful class resources:

Lewis, Oscar. *The Children of Sanchez: Autobiography of a Mexican Family.* New York: Random House, 1966.

Lewis, Oscar. *A Death in the Sanchez Family.* New York: Random House, 1969.

Rabinowitz, Dorothy. *New Lives: Survivors of the Holocaust Living in America.* New York: Avon, 1977.

Terkel, Studs. *Hard Times: An Oral History of the Great Depression in America.* New York: Random House, 1970.

Terkel, Studs. *Working: People Talk about What They Do All Day and How They Feel about What They Do.* New York: Random House, 1974.

Yetman, Norman R., ed. *Life under the Peculiar Institution: Selections from the Slave Narrative Collection.* New York: Holt, Rinehart, and Winston, 1970.

Presentation

This oral history project explores through personal interviews the ideas of individuals who have similar backgrounds or who have shared the same historical event. Students begin by researching a subject (the Holocaust, the Civil Rights Movement, anti-war activities during the Vietnam War, the McCarthy Era, the Depression, busing, the history of one's hometown) in which they are interested. Be sure that students choose subjects that can be investigated through oral history techniques and that there are individuals living in the area who have the background to provide the needed information.

Students then define a specific problem within that broad subject area and develop at least twenty questions that, when answered, will provide information about and insight into the problem under study. Students will need guidance in developing questionnaires.

Students now seek out individuals who have first-hand knowledge of the subject under investigation (Holocaust survivors, freedom riders, anti-war activists, those whose lives were directly affected by the McCarthy Era or the Depression, long-time residents or founders of one's hometown) and conduct at least four interviews. While that number will not, obviously, provide a total picture of the situation, it does furnish a reasonable data base.

Students may submit a compilation of the results and a preface for the completed assignment or the data may be used as the major source for a longer paper. If students are expected to write a preface, provide examples of prefaces and explain their purpose. If students are to use the interview data in a longer paper, discuss the methods they should follow in incorporating this material. Such briefing creates an eager writer rather than a wary one.

Sam Totten, Walworth Barbour International School, Israel

Cartoon Balloons

Purpose

To provide an interesting writing and speaking exercise that helps students realize that "words on paper" are speech and that speech can be "words on paper"

Preparation

About a month before you introduce this activity, ask each student to bring to class an envelope containing ten favorite cartoon strips with the ballons of dialogue totally inked out. Each student should make a copy of the original dialogue to turn in separately. Students may choose ten consecutive episodes from the same strip or a variety of strips. Be sure students put their names on their envelopes and on the dialogue sheets.

Presentation

Several weeks later, after the students have forgotten the gist of the original dialogue, return each envelope to its owner. Students now choose partners and work in pairs to create a likely dialogue for each strip, keeping in mind that the dialogue should, in addition to being succinct, match the moods and actions shown as well as the familiar personality traits of individual characters. Lucy in "Peanuts," for example, is sarcastic; Hipshot in "Rick O'Shay" is studiously cool and detached. Each pair of students then chooses its most successful dialogue and acts out that comic strip in front of the class.

An interesting extension of this activity is to return the original dialogue sheets and ask students to write a short essay comparing and/or contrasting the dialogue they created with the original dialogue of the cartoon.

Sam Totten, Walworth Barbour International School, Israel

Vicarious Odyssey

Purpose

To provide a geography workshop in which students read about foreign countries and summarize what they have read in oral presentations

Preparation

You will need forty or fifty back issues of *National Geographic*. If your library can't help out, you can purchase copies at most thrift shops or at used bookstores for ten to twenty cents a copy. An atlas, maps, and a globe are also useful for this activity. Finally, you will need to reproduce the activity sheet on page 168.

Presentation

Ascertain through discussion how well students know geography. (You will probably be dismayed by their misconceptions as I was when I discovered that one eleventh grader placed Australia twenty miles off the coast of Florida.) This introductory discussion helps students to realize the importance of the assignment.

Initiate a bi-monthly assignment, "Vicarious Odyssey," in which students read *National Geographic* articles of their own choosing and write short reports according to a specific format. Later this material is used as the basis for oral presentations. Begin by allowing students time to browse through old issues and identify a place that they find interesting and that the class as a whole probably knows little about. Direct students to select articles of substantial length, i.e., ones they can read in about twenty minutes.

The writing assignment is given step-by-step on the activity sheet. Distribute these sheets and discuss the details of the assignment with the class. In addition to going over these instructions, you may want to review your own guidelines for effective oral presentations.

Sam Totten, Walworth Barbour International School, Israel

The Newspaper and the Lost Arts: Critical Listening and Conversation

Purpose

1. To encourage students to contribute thoughtfully and tactfully to group discussion
2. To provide an opportunity for students to listen attentively to their peers, to differentiate between fact and opinion, to identify the most important facts or arguments, and to summarize oral presentations

Preparation

You will need one copy of the newspaper you select for every four students in the class. Because editorials and letters sometimes look back to news articles that appeared earlier, save copies of the newspaper for a week or two before initiating this activity. In addition, reproduce copies of the activity sheet on page 169.

Presentation

The art of conversation requires a thoughtful and tactful exchange of relevant ideas. In order to improve conversation, the art of listening must be improved too. Do both of these by using newspapers in the classroom. The articles, editorials, and letters provide stimuli for conversation, and even typically uninterested students sometimes want to share ideas about national and local news.

Group students in fours; each group should have a range of reading abilities. Appoint a reader-leader for each group; each day (Monday through Thursday) a different student will take this role. Each group will need a copy of the newspaper you have selected.

Look through the newspaper in advance, choosing both an objective front-page article and a subjective editorial or letter related to the front-page article. You may also want to compile a vocabulary list from the materials you chose for quick review by the class before the groups take over.

Reader-leaders then read the assigned material out loud to their groups, who listen attentively. After the article, letter, or editorial is read, the leader initiates a discussion following the procedure outlined on the activity sheet. One rule needs to be emphasized: each member of the group must speak at least once after each reading. When the group has finished discussing the assigned material, they should initiate a conversation about that material with a nearby group. Don't bypass this step. Allow time for casual as well as structured discussion of the news. The two reinforce each other.

On Friday you may take over as reader-leader, shaping the discussion to evaluate the week's work. You will find that this newspaper assignment is particularly helpful at the beginning of a new semester when books are not yet available and students in your class are just beginning to get to know each other.

Carol D. Ferguson, Sam Houston State University and the University of Texas

Only the Speech Is Extemporaneous

Purpose

1. To generate interesting topics for extemporaneous speaking
2. To convince students that extemporaneous speech is good conversation amplified, dignified, and stepped up in power and range to benefit a larger audience. The ideas are specifically prepared beforehand, but the choice of words is left to the moment.

Preparation

Reproduce copies of the two activity sheets on pages 170–172: Experience and Interest Inventory and Four Categories of Speeches.

Presentation

Introduce extemporaneous speaking by distributing copies of the Experience and Interest Inventory. Ask students to read through the examples on the inventory and to add as many ideas of their own as possible. Students may keep these inventories in their notebooks, or you may file them in a class folder. In any event, have them at hand when it's time to choose topics for extemporaneous speaking. It's also a good idea to ask students to read through their inventories from time to time, updating their suggestions. We don't have all our bright ideas on a single day!

The second activity sheet, Four Categories of Speeches, also offers suggestions for extemporaneous speaking, but these are arranged differently from those on the Experience and Interest Inventory. Here the ideas are categorized—speeches to inform, to convince, to move to action, and to entertain. Distribute copies of this activity sheet, asking students to think about each category carefully before listing their own suggestions. Again, students may keep these sheets in their notebooks, or you may file them in class folders. Either way, it's important to have them at hand when you want them. You might ask students to fill in only the category you are currently emphasizing—speeches to inform, for example—rather than struggling with ideas for the four categories at the same time. The sheets may then be completed as each new type of speech is introduced.

Regardless of the type of speech you are assigning, define a target occasion and an audience (actual or assumed) for your students. For example, announce that the assigned extemporaneous speech will be given at a football rally on the eve of the season's final game, at a PTA meeting during Youth Week, before a group of elementary students entering junior high school, at a Kiwanis luncheon during Public School Week.

Houston Independent School District, Curriculum Bulletin 58CBM51, Houston, Texas

Thinking Out Loud

Purpose

To provide situations in which students identify a problem, formulate alternative solutions, list the advantages and disadvantages of each, and present a final decision and its defense orally

Preparation

Reproduce copies of the activity sheet on pages 173–174.

Presentation

Distribute copies of the activity sheet and ask students to read through the eight problem situations described there, checking two to which they'd like to respond. Then ask them to read those two situations again, this time making a single and final choice.

Working independently, students jot down their ideas about the problem situation in the space provided on the activity sheet. This step should include pro and con thinking about alternative solutions. After this evaluation is completed, students should make a single, final decision and prepare to explain or defend it in an oral presentation to the class.

You might want to distribute fresh copies of the activity sheet on a subsequent day for a round of "Double Think." Ask students to repeat the decision-making process, working in pairs to reach a single decision that both are willing to defend orally. Differences in point of view make this task more difficult and may require a fuller exploration of the values that govern decisions.

Ebba Jo Spettel, Stephen Foster Intermediate School, Alexandria, Virginia

The Collect, Organize, Generalize, and Theorize Report

Purpose

To lead students through a structured assignment for developing thinking skills that culminates in an oral report: collection of data, organization of data, formulation of generalizations, and development of theories

Preparation

Reproduce the activity sheet on page 175. The four situations described there will serve to initiate this activity, but you may, of course, add others of your own. Students will also need materials for making charts and other visuals: scissors, glue, construction paper, colored pens, and other art supplies. Situation three requires a collection of magazines from which ads may be cut.

Presentation

Divide the class into small groups of three or four students and distribute the activity sheets. Each group may choose the situation it wishes to use or you may ask each group to work with the same situation, completing the four in subsequent assignments. If you choose the latter method, you can be sure that no two groups will follow through in exactly the same way.

Students need at least a week to prepare their reports. Keep in touch with the progress of each group, emphasizing four major steps: collection of data, organization of data, formulation of generalizations, and development of theories. Remember, the questions to students on the activity sheet are suggestions only. Add others of your own and encourage students to use ideas that occur to them as they work through the possibilities of each situation. The format for the final report may vary but should include visuals of one kind or another. Groups may choose a speaker-representative to present their data and conclusions or opt for a panel or team-approach.

Anne M. Werdmann, University of Pittsburgh, Pennsylvania

Speech Preparation and Evaluation: One Outline, Three Purposes

Purpose

1. To provide students with a fill-in-the-blank outline to use in preparing speeches and a self-check to use in assessing the quality of their completed outlines and delivered speeches
2. To provide students with an evaluation sheet that correlates with the outline to use in assessing the speeches of their classmates

Preparation

Reproduce copies of the three activity sheets on pages 176–179. The first is a fill-in-the-blank outline for students to use in preparing a speech, the second is a self-check on this preparation, and the third is a peer evaluation form that correlates with the initial outline.

Presentation

In speaking as in writing, students struggle, often unsuccessfully, to discover a pattern of organization that will serve their purposes. A fill-in-the-blank outline gives beginning speakers confidence. When all speakers follow the same outline, the evaluation form can reflect the pattern of organization used in the speeches; thus evaluation becomes another way of helping students to discern patterns of organization.

Distribute copies of the fill-in-the-blank outline. Go over this material together, clarifying how this pattern of organization fits the speech topics that have been assigned or chosen. Emphasize that time spent at this stage saves time and worry later on. Students who have completely filled in the outline feel no need to write a draft of their speeches and have no difficulty limiting the number of notecards. They will face an audience with confidence and something to say.

When speeches are due, distribute the self-check sheet. Students should preview these questions prior to their speeches to ensure that they have a well-organized speech with an adequate information base. The questions, however, cannot be answered until students have completed their presentations.

Distribute the peer evaluation form on the day speeches begin. Be sure students understand that they are to write in the subject sentence and the main headings used in each speech they evaluate. Thoughtful evaluations are more likely to be made—and read—if you ask two or three students to fill out the form for a given speaker rather than requiring an evaluation from each member of the class for every speaker. You might assign speaker numbers and put these in triplicate in a box. Ask students to draw numbers for their evaluation assignments. Because the evaluation form mirrors the outline, it serves to reinforce: Can students now discern in the speeches of others the organizational structure they attempted to follow in their own speeches?

Reading Together *Is* Choral Speaking!

Purpose

1. To establish a nonthreatening setting for oral reading
2. To sharpen student perception of the cadence, content, and tone of poetry through choral reading

Preparation

Reproduce the activity sheet on page 180.

Presentation

It is fun to read poetry out loud together, and group oral reading can be enjoyed by people of all ages. The shy feel more secure; the bold have a wonderful time trying to lead; the strength, fun, tenderness expressed in the poem are felt intensely by everyone. Indeed, appreciation for poetry is often born in group readings. The teacher cues the group and maintains the tempo much like an orchestra conductor.

Select a poem that you and your students enjoy, and determine which lines should be solos, which are for boys, which for girls, and which for the class as a whole. Mark passages fast or slow, loud or soft.

So many poems may be used effectively in this activity, but a familiar old favorite is a sensible initial choice. Distribute the activity sheets and ask students to mark their parts as you go over the annotations on "Old Zip Coon" together. You want to add cues for tempo and volume. Direct students as you would a choir. You may want to seat the boys on one side of the room and the girls on the other. After a few trial runs, read "Old Zip Coon" together at a rather rapid pace but encourage clear enunciation.

Masking Fear

Purpose

To build student confidence in oral presentations through the use of masks

Preparation

Paper-mache masks or masks of other design are required and should be created by the class as part of the oral communication project.

Presentation

The shy student should not be excused from oral projects, yet many students are genuinely fearful of speaking before the class. Wearing masks while performing is a solution for many.

A seventh-grade class, for example, made paper-mache masks with long noses to wear while acting simplified scenes from *Cyrano*. No problem with shyness and much excitement, fun, and sadness! Later the scenes were played without the masks; the insecurity was back, the bravado gone. The strength that had come with anonymity did not reappear until much later in the semester when most students were able to act freely without masks. But, at the beginning, the mask had been a friend, indeed.

This Is Your Life: Choral Reading

Purpose

To help students create specific word pictures based on everyday experiences which can then be turned into poems and scripts for oral interpretation

Presentation

Help students focus on a single familiar activity or event—a slumber party, stage fright, baby-sitting. Brainstorm with them for specific words and phrases that capture their feelings and recreate the event. Record these words and phrases on the chalkboard and begin to shape them into clusters or poetic fragments. Read through the tentative script together, rearranging and adding and subtracting details, before settling on a final version. Designate, with student advice, individual and group parts and begin rehearsal. The final readings will be welcomed by other classes, at assembly programs, and at PTA meetings.

Here are several examples of student scripts. They speak more directly than does the bare bones explanation above.

Robin's Slumber Party
(5th grade)

Bouncing,
Leaping
on the bed;

Slopping,
Chomping
submarine sandwiches;

Crunching,
Munching
potato chips;

Slurping,
Gulping
Coca-Cola;

Swinging,
Bursting
feather pillows;

Telling,
Whispering
creepy ghost stories;

Wiggling, giggling;
Shivering, shrieking;
Flopping, flipping
at Robin's slumber party.

Stage Fright
(6th grade)

I get stage fright.
I jitter.
I stick my paper in my face.
I tremble,
stutter,
shake,
shiver;
My knees pop,
clatter,
quiver.
I stumble over words,
mix them up.
I fumble,
I mumble,
I screech, "I quit!"
and shuffle back to my seat.

Killin' Time
(9th grade)

Killin' time.
Killin' time.

Life is boring; school is a drag.
Being in a classroom is just not my bag.

Killin' time.
Killin' time.

When times are hectic, when times are bad,
I bring out my paper pad.
I tear out a piece, give it a chew;
Out comes a spitball just for you!

Killin' time.
Killin' time.

I take out a pencil; then pretty soon,
I draw a crazy Looney-Tune,
Lizards, Flintstones, Andy Capp,
Then the principal—then a nap.

Killin' time.
Killin' time.

The refrain was spoken by a young man, rather an expert on the poem's subject, who accompanied the entire rendition with rhythmic strums on his guitar. Suddenly, he was a star!

Ellen T. Johnston-Hale, Gingerbread House, Chapel Hill, North Carolina

Interpreting History through Choral Reading

Purpose

1. To help students translate historic events into their own words
2. To interpret an historical event through choral reading

Preparation

Familiarize yourself with the facts surrounding the sinking of *The Titanic.* Your librarian may be able to assemble sources for you to bring into the classroom.

Presentation

Tell the class the story of the sinking of *The Titanic.* Follow up by brainstorming with your students for words and phrases that capture the experience of the sinking of the great ship after its collision with an iceberg. Work with them to shape this language into individual poems or poetry fragments. Here is an example.

A fierce white monster,
  looming, prowling,
  slashing the hull,
  tearing, ripping;
Lights flickering,
  passengers stampeding,
  pushing, shoving,
  racing for lifeboats;
Ocean seeping,
  gushing, flooding;
Titanic sinking,
  filling, sinking,
  down, down, down . . .
    gone.

Create similar segments that focus on crew, ship, passengers, and iceberg. Eventually you will put these poetic fragments together to create a script similar to the one shown here.

First Reader: A luxury ship—*The Titanic*—
with caviar,
gleaming chandeliers,
glistening diamonds,
dancing,
gowns,
tuxedoes,
golden, rustling curtains,
thick blue carpets.
"Unsinkable! Unsinkable!"
They said, they *said*.

Ocean Readers: The ocean that night—
calm, peaceful,
shiny, black,
waiting for something,
waiting, waiting, waiting . . .

Iceberg Readers: Oozing,
Crawling,
Sliding,
Towering icy monster,
Shimmering,
Slinking,
Waiting.

Passengers: *(Portrayed by six readers discussing their jewels, gowns, social life.)*

Crew Members: *(Portrayed by four readers discussing the passengers, the ship.)*

Ship Sounds: *(Three readers recreate engine sounds, roaring fires stoked by engineers, etc.)*

Ocean Readers: Ocean—
Creeping,
Swaying,
Crushing against the iceberg,
Hungry,
Hungry . . .

Iceberg Readers: Smashing, crushing, slicing;
Crackling, crunching, ripping.

Radiomen: *(Several readers recreate SOS messages.)*

Ocean Readers: Seeping,
Trickling,
Streaming across wood and steel;
Rushing into cabins;
Hurrying into halls;
Flowing, gushing down stairs;
Flooding, flooding, flooding . . .

Crew Members: Cut off the lights!
Women and children first!
She's sinking!
Into the lifeboats!

Passengers: My jewels!
I must stay with my husband!
Let me go!

Lifeboat People: *(Accompanied by the singing of "Nearer, My God, to Thee.")*
It's going down!
Don't look back!
We must save them!
We'll capsize!

Ocean Readers: The ocean now,
calm, peaceful,
shiny, black,
full, full, full.

Final Reader: And so it was over,
the cracking,
the crashing,
screams, screams,
unsinkable *Titanic*,
down, down, down.
Then only silence.

Having created a script with your class, you are now ready for the choral production. Divide the class into groups, seven work well for the version of the sinking outlined above. Each group has at least two parts—before and after the iceberg struck. Distribute copies of the script and practice reading it for maximum expression. The version suggested here is, of course, only a sample, and you will want your class to create its own version of the sinking of *The Titanic*. If you like, you might use this version to introduce students to the possibilities in translating historical events into choral reading. Your class might then strike out on its own with other historical events: the assassination of Lincoln, the burning of *The Hindenburg*, the rescue of the Donner Party, the Johnstown flood, the stock market crash.

Ellen T. Johnston-Hale, Gingerbread House, Chapel Hill, North Carolina

Guest Readers

Purpose

1. To interest students in reading books from which they have heard selections
2. To foster an interest in oral interpretation

Preparation

You will need to make arrangements with speech and drama instructors at nearby colleges. Don't be intimidated! You are providing a new audience for college students interested in oral interpretation; in return, your class will hear carefully prepared and beautifully executed readings of quality children's literature. The result is worth the effort.

Presentation

A score or more of bright-eyed youngsters sat on the floor of a Raleigh classroom, eyes focused intently on the face of a bearded Vietnam veteran who sat on a small chair before them. The young man, his voice building suspense and his eyes frequently looking into the eyes of the children, read from Richard Chase's *Jack Tales.*

This scene was no ordinary encounter between teacher and student; it was a unique experiment bringing together children, hungry for a new voice (especially a male voice) reading to them, and college students of Speech 361—Oral Reading, hungry for a new audience that would respond honestly and spontaneously to well-prepared readings.

Scenes similar to the one described above were re-enacted time and time again last spring in an innovative program made possible with the cooperation of the Raleigh Public Schools and a mini-grant ($360) from North Carolina State University.

Twenty-four students from Speech 361 presented reading hours for youngsters in nine Raleigh schools. The funds were used to purchase tape recorders and tapes which readers used in practice sessions and to pay for their transportation to the public schools. Since not all students had the essential two-hour block of time between college classes, participation in the program was entirely voluntary.

Students in Speech 361 had learned to use their minds, voices, and bodies skillfully to re-create selections of prose, drama, and poetry for members of their college class. Perhaps, in addition to reading selections found on lists of Nobel and Pulitzer Prize winners and other recommended lists for college readers, these students could make oral reading more meaningful for themselves and for others if they read for a new audience some of the excellent literature written especially for children. As the project got underway, each reader was given a list of Newbery winners and honor books and recommendations of other books from school and county librarians.

To determine the worth of the project, questionnaires were completed by elementary school teachers, principals, and librarians who had observed the project in their schools. A third group of evaluators, the children who had listened to the stories, wrote letters to the student readers.

The overwhelming response from the twenty-six teachers, principals, and librarians was that the program encouraged their students to enjoy reading. One teacher wrote, "It was a delightful experience to have . . . your students come to my class for the read-aloud sessions. You wouldn't believe how I keep seeing some of those books checked out every week by my students. For several of the books, we are having to keep a waiting list so the book will be available each week for those who want it." A librarian wrote, "Perhaps we tried to spread the program too thin. Would it have been better to have had fewer schools and more depth in the program?" The same librarian added, however, "Even if college students could come only one time, it is great to have outside enthusiasm for reading shared with our students. *They responded by wanting to read the book they heard about that very night.*"

Perhaps the best indication of the worth of the project was found in letters written by the children themselves. Here is one.

> Dear Storytellers,
>
> I really enjoy your reading. That was the best
> reading I ever heard! The best (I think) was *Tom Sawyer*
> and *Jack Tales.* I wish you would come back.
> Please. I would like to read like you.
>
> Your friend,
> Dana Beute

All student readers thought the project was worth the effort and time required. Most readers thought audience feedback in the elementary schools was a more genuine expression of appreciation than the feedback they had experienced in college classrooms. One student reader observed, "If they [the elementary school students] don't like it, they get up or go to sleep. They don't politely listen the way college classmates do. So when you read to children, you have to be good!" Student readers from North Carolina State were glad to encourage youngsters to enjoy reading. One student reader noted, "The kids see older guys reading, so they don't think reading is sissy."

If an experimental program based on the voluntary efforts of twenty-four college students can generate this much positive response, surely such a program should be expanded. If college teachers in speech and drama departments cooperate with teachers of children's literature, perhaps more children can be "turned on" to the joys of reading. Although classroom teachers and diagnosticians (together with parents) bear the heaviest burden in teaching reading, the oral performance of literature can make a contribution in stimulating children to want to read.

Nancy Hill Snow, North Carolina State University, Raleigh, North Carolina

Three M's: A Simplified Guide for Analyzing Prose for Oral Interpretation

Purpose

To provide a guideline for students to follow in choosing and preparing prose selections for oral interpretation

Preparation

Reproduce the activity sheet on page 181.

Presentation

The three M's—matter, mood, and manner—are easy-to-remember tags for students to use when choosing and preparing prose selections for oral interpretation.

Distribute the activity sheets. A practical way to introduce this guide is to apply the three M's to a short prose piece in the class anthology, preferably one the class has already studied. You will need to provide direction here, but encourage the class to participate as much as possible. With experience, most junior high students are able to apply the three M's on their own in choosing and preparing prose selections. Further, the guide provides a useful focus for a pre-presentation conference between you and an individual student.

Dramatizing Poetry

Purpose

To heighten student appreciation of the language and meaning of poems through dramatization

Presentation

Divide the class into groups of two or three students and assign each group a poem from the class literature anthology. Choose poems that are either monologues or dialogues or that describe scenes that can be acted out. In every case the poem should tell a story. Poems that have worked successfully include Robinson's "John Gorham," Housman's "Is My Team Ploughing?" Hardy's "The Man He Killed," Auden's "O What Is That Sound?" and the ballad, "Edvard, Edvard."

Ask each group to attempt to understand its assigned poem by rereading and discussing it together. Questions to further understanding might include the following:

1. Who is the speaker?
2. What is the situation?
3. How does the speaker feel about the situation?
4. How does the poem make you feel?
5. What is the specific feeling behind certain lines?
6. What lines or words should be emphasized more than others?

As homework, ask each student to write a brief interpretation of the assigned poem. The following day, members of each group will share their interpretations and decide how best to present their poem so that an audience of other students will be able to follow its story and understand its implications.

Only one rule is in force: the poem must be memorized and dramatically presented. Many students, however, choose not only to recite the poem dramatically but to act it out as well. Some groups decide to use sound effects ("O What Is That Sound?"). Most groups decide to use costumes or other dramatic dress (all-black apparel, for example). One group presented "The Man He Killed" by using an off-stage narrator while two students used stylized movements to recreate the story on stage.

Allow time for at least three sessions of rehearsal, encouraging students to speak clearly and to emphasize the rhythms of poetic language. For the presentation use a classroom or a stage. If possible, provide lights. Standing spotlights, for example, heighten the dramatic effect in the classroom. Finally, students present their poems as a single program to an audience of their peers.

Kate Cubeta, Joel Barlow High School, Easton-Redding, Connecticut

Settings for Poetry Readings

Purpose

To provide settings for poetry readings that will encourage students to perform with sensitivity and perceptiveness

Preparation

A phonograph and tape recorder are necessary.

Presentation

Poetry readings set to music are highly successful. Each student selects a favorite poem and the music that will provide the background for an oral reading. You will be surprised and pleased to see how very beautifully student readers perform as they respond to the musical background. Students may bring in a record or tape portions of longer works. They may also provide live music for each other's readings: guitar, flute, harmonica, drums.

A new physical setting for poetry reading also provides a fresh stimulus. If there is a garden with grass and flowers nearby, an open meadow, a wooded lot, arrange to hold a poetry reading there. If everyone is quiet, readers will not find it necessary to shout. The serenity and freshness of the setting are somehow translated in the readings, and the exercise is worth whatever trouble you went to to make it happen.

Analyzing a Poem for Oral Interpretation

Purpose

To provide a guideline for students to follow in choosing and preparing a poem for oral interpretation

Preparation

Reproduce the activity sheet on page 182.

Presentation

Distribute the activity sheets. Some prior knowledge of poetic techniques is, of course, essential if students are to interpret relatively complex poems. However, a sensible way to introduce this particular form of analysis is to take a poem from the class anthology through the four steps outlined on the activity sheet. You will want to provide direction here, but elicit as much participation as possible from the class. With experience, most students are able to use the study guide on their own to prepare a poem for oral reading. Junior high students are unlikely to feel comfortable and competent at each step, but the guide serves nicely as the focus for a pre-presentation conference between you and an individual student.

Oral Interpretation: Three-Step Evaluation

Purpose

To encourage students to think about oral interpretation from a three-way perspective: mind, voice, body

Preparation

Reproduce the activity sheet on page 183.

Presentation

Charlotte Lee and Frank Galati compare the art of oral interpretation to that of the musician: "Just as musicians translate the written notes into sound and thus convey the achievement of the composer to the listener, so you, the interpreter, bring to life the printed word symbols which have preserved the ideas and experiences of mankind for centuries. Your instruments are your voice and body. Like the musicians you must learn to use these instruments with skill and ease."[1] They go on, however, to note that body and voice must be governed by an informed mind; no interpreter can convey a meaning that he or she has not fully understood.

Encourage students to maintain this three-way perspective by using an evaluation sheet that emphasizes mind, voice, and body. The form on the activity sheet may be used by students initially as a self-check prior to their presentations. Later, the same form may be used for peer ratings and for your own evaluation. Thoughtful evaluations are more likely to be obtained if you assign two or three students to fill out the form for a given presentation rather than require evaluations from each member of the class for every performance. You might assign speaker numbers and put these in triplicate into a box. Ask each student to draw three numbers for an evaluation assignment.

Notes

1. Charlotte I. Lee and Frank Galati, *Oral Interpretation*, 5th ed. (Boston: Houghton Mifflin, 1977), p. xiii.

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Reading and Reading Literature

"A book is nonnegotiable," caution Moffett and Wagner;[1] and most of us would acknowledge that our students do not become the dedicated and enthusiastic lifelong readers that we envision in our more sanguine moments. Indeed, surveys by the National Opinion Research Center reveal that "Americans read fewer books than citizens of many other countries including England, France, Germany, and the Scandinavian countries. Many adults in the United States have never read a book in its entirety. . . . Many college graduates do not read one book a year, and many people cannot even think of a book they would like to read."[2]

Yet those of us who teach in the junior high and middle school must remember that reading is a solitary activity and that our students are the most social of the school population. For many students, to be alone and quiet is punishment rather than pleasure; therefore, the impact of the written word must be learned first "outside the realm of silent reading."[3] Clearly, for the noisy and active student, comprehension questions and reading exercises are not the answer. Perhaps the fifty-seven reading activities collected here, many of them designed as games and seasoned with humor, will help teachers to create an active, social approach to reading in the classroom.

The first two subsections focus on comprehension and vocabulary, areas in which it sometimes seems easier to report techniques that fail than ones that succeed. Indeed, a 1967 survey of the teaching of vocabulary suggested that neither direct methods such as the study of word lists and dictionary drill nor indirect methods such as context clues seemed effective.[4] The survey concluded somewhat grimly that "the teaching profession seems to know little of substance about the teaching of vocabulary." Yet haunted by declining SAT scores, high school graduates who are labeled "functionally illiterate," and growing numbers of college remedial reading programs, teachers must continue to seek ways to improve the basic reading skills of junior high and middle school students. Activities in the first subsection, Comprehension, look for content to the lovelorn column and to scrambled comics. Others incorporate more practical matter—menus, catalogs, and food labels. Building Vocabulary, the second subsection, includes word building projects, word recognition games, and those old favorites—Tom Swifties and malapropisms.

The third subsection, Using Research Tools, asks students to improve basic research skills such as alphabetizing and dictionary and thesaurus use while encouraging them to undertake more sophisticated projects such as the creation of special interest dictionaries and nostalgia time capsules.

Studying Newspapers and Magazines, the fourth subsection, is not a new classroom strategy, but contributors seemed to endorse its importance. Junior high and middle school students are at an ideal age to begin to study newspapers and magazines in depth. They recognize them as adult vehicles, and even a student with reading problems grants the need to read a newspaper. The newspaper is current: it tells us what is happening in the world outside the classroom and deals with the here and now. The newspaper incorporates a practical vocabulary: new words appear in newsprint long before they make it to the pages of a textbook or dictionary. Finally, the newspaper is an integral part of our free society. Thomas Jefferson wrote, "Were it left to me to decide whether we should have a government without newspapers, or newspapers without a government, I should not hesitate a moment to prefer the latter."[5] Newspapers and magazines, although often the center of controversy, continue to influence students throughout their lives.

And the final subsection—Appreciating Literature. Our failure to communicate a love of literature shows up in the adult reading habits cited earlier; yet we boast one of the highest literacy rates in the world. What has happened? Of course pressing a button is easier than reading a book, but blaming everything on television is too easy. If we expect students to become better readers, we must give them the opportunity to read. That solution sounds obvious, yet a free reading approach often meets with skepticism; it is vague, unscientific—and humane. Several years ago, a California school system initiated a program in which thousands of state dollars were tied to showing improved reading scores on a standardized test. As required by the program, students were given a steady diet of word attack and comprehension exercises, and their reading weaknesses regularly diagnosed and prescribed for. Teachers in the program also initiated their own reading plan: students were required to read three books per six-week grading period for a grade of "A," two books for a "B"; prizes were awarded to students and classes that read the most books during the grading periods. When the posttest data arrived, the scores of students who had shown marked improvement (growth of two or more years in one year) were analyzed. The only factor that appeared to have made a difference was how many books a student had read that year; students who had participated fully in the independent reading requirement achieved far better improvement scores than did students who had done the required reading exercises but had not read on their own. This was true for students reading below grade level and for those reading above grade level.[6] Similar and more scientific results among Philadelphia inner-city students were reported by Steven Daniels in his book, *How Two Gerbils, Twenty Goldfish, Two Hundred Games, Two Thousand Books and I Taught Them How to Read.*[7]

Transmitting the appreciation of literature is at the heart of a language arts curriculum. If students learn to value the printed word and its impact, they will also value their own writing and its improvement, and it is not surprising that many of the activities in this section combine reading and writing. Again, an active, social approach to reading is in evidence: Readathon, Book Pass, Reading Baseball, Reading Bingo, Reading Jeopardy. And surely teachers will welcome the many innovative ideas for unconventional book reports.

Notes

1. James Moffett and Betty Jane Wagner, *Student-Centered Language Arts and Reading, K–13: A Handbook for Teachers*, 2nd ed. rev. (Boston: Houghton Mifflin, 1976), p. 130.

2. As cited by Judith M. Barmore and Philip S. Morse, "Developing Lifelong Readers in the Middle Schools," *English Journal* 69 (April 1977): 57.

3. Moffett and Wagner, p. 125.

4. Walter T. Petty, Curtis P. Herold, and Earline Stoll, *The State of Knowledge about the Teaching of Vocabulary* (U.S. Dept. of Health, Education, and Welfare, Office of Education, Bureau of Research, 1967).

5. Letter to Edward Carrington, January 16, 1787, in Adrienne Koch and William Peden, eds., *The Life and Selected Writings of Thomas Jefferson* (New York: Random House, 1944), pp. 411-12.

6. SB 90 Program, 1977-78, Hoover Junior High School, San Jose, California.

7. Steven Daniels, *How Two Gerbils, Twenty Goldfish, Two Hundred Games, Two Thousand Books and I Taught Them How to Read* (Philadelphia: Westminster Press, 1971), pp. 166-70.

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Study Guides

Purpose

To design study guides that help students comprehend and analyze written material

Presentation

Teachers often want students to respond in writing to specific questions about a reading assignment. To answer that need and to help students comprehend and analyze what they read, you may develop study guides for students to complete in response to their reading. Here is a useful outline to follow in the preparation of such study guides.

1. Allow students to complete the study guide while they are reading. When students are not allowed to answer questions as they read, the study guide becomes a test, not an aid to study.
2. The study guide should contain questions that are central to an understanding and appreciation of the material. Avoid questions on material that does not play an important part in the central theme; avoid "trick questions."
3. Begin with *Introductory Questions.* These are questions which focus student attention on points that will be covered in the reading material.
4. *Basic Questions* should follow. These are content questions covering essential information in the material.
5. *Vocabulary Questions* come next. Some teachers begin with vocabulary questions; others prefer to ask them later, thereby allowing students to meet new words in context first.
6. *Thought Questions* follow. By now, students have grappled with the basic material and are ready to respond to what they have read on a more reflective level.
7. The last type of question might be labeled *Going Beyond the Story.* In these questions, students apply basic concepts from the reading material to their own experiences.

In summary, then, the format of a study guide as it would appear to the student might look something like this:

1. Introduction: Answer these questions before reading.
2. Basic Questions: Answer these questions while reading or as soon [illegible] finish reading.
3. Vocabulary: Match these words from your reading with their correct definitions.
4. Thought Questions: Think carefully about what you have read before answering these questions. Answer in complete sentences and explain your answers carefully.
5. Going Beyond the Story: Apply ideas from your reading to your own life by answering these questions.

Categorizing Words

Purpose

To provide students with an experience in the organization of language[1]

Presentation

Step 1: Brainstorming. Pick a subject (love, jokes, football, rain). Ask the class to come up with as many words and phrases associated with this subject as possible. List these on the chalkboard.
Step 2: Grouping. After the list is as complete as possible, ask students to group words that are alike or go together in some special way.
Step 3: Labeling. After the groups are made, ask the class to provide a title or category name for each group. At the end of this step students have demonstrated the ability to organize data; the final step will help them to understand paragraph development.
Step 4: Sequencing. Ask students to look at each category separately and to order the terms within each one in a logical fashion. Some of the terms in a category, for example, may be very general, others may be more specific: *transportation* is a general term; *public transportation* is more specific, but *subway system* is even more specific. In this example, the words in the category could be ordered from general to specific, but other ordering principles may be applied.

Notes

1. The following strategy has been described by Patsy Tanabe in *Project Write* and was originally developed by Dr. Hilda Taba for use in the Taba Program in Social Studies.

Pat Tanabe Endsley, Berkeley Unified Schools, California

Scrambled Lovelorn Columns

Purpose

To provide an amusing and interesting reading situation in which students demonstrate their understanding of the main idea of a piece

Preparation

Collect lovelorn columns of particular interest to students. Separate each letter from the columnist's reply, removing the columnist's salutation if it identifies the letter to which the response is addressed. You might want to mount the letters on one set of cards and the answers on another, especially if you use this activity at a learning center. If you use it in class, you may want to reproduce the letters on one handout and the answers, in a random order, on another.

Presentation

The presentation may vary, depending on whether you wish students to work independently or to respond as a group. For independent work and silent reading, distribute a copy of the letters and a copy of the columnist's replies to each student. Ask students to match the problems with the solutions offered by the lovelorn columnist. For group work and oral reading, try distributing copies of the columnist's answers only. Then take turns reading a problem letter out loud, choosing the correct solution from the sheet of replies. If you want to avoid reproducing this material, distribute one or more of the columnist's replies (mounted on cards) to each student. Place all of the letters (mounted on cards) in a box. Take turns drawing a letter from the box and reading it out loud. Ask students to check their response cards and to signal if they have an appropriate answer. If more than one response seems to apply, at least initially, settle the issue by careful reading and discussion.

Scrambled Comics

Purpose

To provide students with experience in sequencing written material

Preparation

Mount comic strips from the Sunday paper on cardboard. Cut up the mounted strip. To make the exercise self-correcting, write a word or paste a picture across the back of the cardboard before you cut it up. Store each comic strip in a separate envelope.

Presentation

The comic strip envelopes may be kept at a learning center for individual use. For use as a class activity, give each student an envelope containing the pieces of a comic strip. Ask students to put the squares in the correct order. Exchange envelopes after the sequence is checked.

Menu Reading

Purpose

To provide students practice in using context cues, making inferences, and attending to detail

Preparation

Collect menus from a wide range of restaurants in your area. Include ethnic, chain, and elegant restaurants. Reproduce the activity sheet on pages 184–185. Additions to or deletions from this study guide may, of course, be made, depending on your menu collection. Students will also need dictionaries and thesauruses to complete this activity.

Presentation

Distribute the menus and ask students to examine them carefully. It may be efficient to ask students to work in groups of two or three at this point. After each menu has been examined by each group, distribute copies of the activity sheet. If you prefer, students may now work individually, but they will need to refer to the menus from time to time and to the dictionaries and thesauruses.

Store Catalogs

Purpose

1. To provide students with practice in using an index
2. To provide students with experience in making judgments by relying on written material

Preparation

Collect several all-purpose catalogs, the thicker the better. The catalogs do not need to be identical, but they should describe a wide range of household and personal items. Reproduce the activity sheet on page 186.

Presentation

Divide the class into small groups, providing a catalog for each group. Distribute a copy of the activity sheet to each student. Students may complete the activity individually, although they will continue to share catalogs. Encourage a reasonable amount of discussion within groups during the selection of purchases. The catalogs and activity sheets may also be stored at a learning center for individual assignments.

Food Labels

Purpose

1. To provide students with experience in careful reading and in the drawing of conclusions
2. To increase student awareness of the importance of food labels

Preparation

Collect a variety of food labels—packaged foods, canned foods, convenience foods. You might ask students to bring in labels, too. Display these on a bulletin board. Next, write questions which can be answered by reading these labels carefully. These questions may be written on cards, one question to a card, or listed on a sheet for reproduction and distribution. You will find sample questions below.

Presentation

Ask students to examine the food labels carefully. Encourage them to read the fine print. If you have opted for question cards, ask each student in turn to draw a card, read the question out loud, find the answer among the posted labels, and report back to the class. Depending upon the size of your label display, four or five students may look for answers at the same time. If you prefer that students work individually, distribute copies of your question list and ask students to record their answers on the sheets. Sample questions are listed below, but the precise wording of questions will be governed by your label collection.

How many calories are contained in one cup of ____________ cereal? What cereal contains fewer calories?

What ingredient is in creamed corn that is not in whole corn?

Which type of rice costs more? Which brand?

If you were on a diet, which vegetable might you avoid? Why?

If you were eating only vegetables and fruit and needed as much protein as you could get, which ones would you choose?

Which vegetable is highest in Vitamin A? Vitamin C? Iron?

Conclude the activity by asking each student to design a label which includes the name of a food, a brand name, ingredients, nutritional values, a picture of the food, its weight in grams, and a recipe that can be made with that food.

Anita Bergh, Williamson Continuation High School, Fremont, California

New Words with Prefixes

Purpose

To demonstrate to students in a game how prefixes change the meanings of words

Preparation

Using index cards or light-weight cardboard, cut thirty squares approximately three inches on a side. On ten squares, using blue ink, write ten prefixes. On another set of ten squares, using black ink, write ten words to which the prefixes may be attached, one word for each prefix. On the remaining ten squares, using red ink, write the ten definitions that correspond to your prefix-word combinations.

Your thirty cards might, for example, include the following information:

Prefix	Word	Definition
extra	ordinary	above the ordinary
mis	understand	not to understand correctly
pre	view	to view before or ahead of time
sub	normal	below normal
trans	Atlantic	across the Atlantic
inter	state	between states
re	build	to build again
super	natural	beyond the natural
un	able	not able
bi	weekly	twice each week

To provide for self-correction, select one comic strip for each set of three cards. Cut the strip into three segments and glue one segment to the back of each card, following the order of prefix, word, and definition. To check for errors, the student turns the three matched cards over and reads the comic strip. If the comic strip is correctly sequenced, the student has made the appropriate choices.

Store the thirty-card set in a labeled envelope.

Presentation

This activity is suited for individual work at a learning center, but duplicate sets can be made for use with classes, and students may work in pairs. These sets, of course, do not need to be identical. You might, for example, prepare three sets, using different prefixes and words. Students can then work through each envelope, signing their names on the envelope to indicate that they have successfully completed that exercise. Card sets can also be made with suffixes instead of prefixes or with Latin and Greek word parts. Or try words, definitions, and sentences with blank spaces in which to use the words.

Since this activity is self-correcting, students need little guidance from you. You might want to offer the following suggestions, adapting them to the specific contents of a given envelope.

1. After taking the cards out of the envelope, separate them into three piles according to the color of the ink.
2. The cards with the blue ink have prefixes; those with black ink have words; and those with red ink have definitions. Match one card from each pile to form a new word and give its definition. You will have ten new words with their definitions when you are finished matching.
3. Check your work by turning over the three cards in each set, one at a time.

You will be able to read a comic strip in the correct order for each correct match you made. If you made any mistakes, go back and match the cards again.

You may want students to copy these words and their definitions in their notebooks, especially if they are to be held accountable in later testing.

Karen M. Dixon, University of Illinois at Urbana-Champaign

Word Builders

Purpose

To acquaint students with word-roots from which English words have grown

Preparation

Students will need dictionaries, and access to an unabridged dictionary is helpful. A handy resource available in paperback and in hard cover is *Dictionary of English Word-Roots* by Robert W. L. Smith (Totowa, N. J.: Littlefield, Adams & Co., 1966).

Presentation

Divide the class into groups of no more than five students. Each group will need a dictionary. Assign a word-root to each group: *port* (to carry); *aqua* (water); *graph* (to write); *phil* (to love); *spec* (to look); *mov, mot, mob* (to move); *manu* (hand); *mit, miss* (to send).

Ask students in each group to list five words derived from their assigned word-root, to divide those words into syllables, and to use each of those words in a sentence that makes clear the meaning of the word.

Students should then decide within groups which student will use which word in a poster presentation. No two students should work with the same word. Set a deadline for the posters, which may be completed as homework. Working together, each group then designs and constructs a mobile that incorporates all of the words generated by the group from its assigned word-root. Magazine cutouts, silhouettes, miniatures, pronunciation and definition tags, and color cues may be used to convey word meanings and pronunciation and to emphasize the common word-root.

Ask each group to present its completed project, individual posters and group mobile, to the class.

Sharon L. Belshaw, Hopkins Junior High School, Fremont, California

Word Monsters

Purpose

To familiarize students with word-roots associated with number, quantity, and body parts

Presentation

Introduce at the chalkboard the following word-roots for numbers one through ten: *uni-*, *bi-*, *tri-*, *quadr-*, *quint-* and *penta-*, *sex-*, *sept-*, *octo-* and *oct-*, *non* and *novem*, *dec* and *deka.* Then add these quantity word-roots: *multi-* and *poly-* (many), *semi-* and *hemi-* (half), *cent* (hundred), *milli-* and *kilo-* (thousand). Finally, list these for parts of the body: *ped* (foot), *dactyl* (finger), *nas* (nose), *derm* (skin), *ocul* (eye), *crani* (skull), *cephal* (head). Ask students to copy this information in their notebooks.

As you list these word-roots, ask students to suggest words that might have evolved from them; from *uni-*, for example, we get *unicycle*, *university*, *uniform*, and *universal.* Conclude this portion of the presentation by suggesting several animal words that come from these word-roots: *millipede*, *unicorn*, *octopus*, *centipede*, for example.

Now move into the world of fantasy. Ask students to refer to the list of word-roots for number, quantity, and body parts to describe how these imaginary creatures might look: a *multinasopolypede*, a *nonoculosexcranialbipede*, a *quadrocularmultiderm*, a *tricephalicseptipede.* Add to this list with your own genetic engineering and encourage additions from the class. Conclude the activity by asking students to draw and label a picture of one of these creatures or another of their own invention. Parts of magazine pictures may also be used to create a composite of one of these word monsters.

Sharon L. Belshaw, Hopkins Junior High School, Fremont, California

Word Poker

Purpose

To provide an opportunity for students to use in a game base words, prefixes, and suffixes they have learned

Preparation

Using 3″ x 5″ cards, make a deck of cards containing Latin and Greek base words, prefixes, and suffixes. Make as many cards as you like, as long as there are approximately equal numbers of base words, prefixes, and suffixes. If you want to use this game with an entire class, you will need one deck for every four students. You will also need poker chips or an improvised substitute. Finally, reproduce the activity sheet on page 187.

Presentation

This word game is patterned after poker. The point of the game is to collect as many chips as possible after at least six rounds of play. The game is played in groups of three or four, and one player is the dealer.

Divide the class into groups of three or four and distribute copies of the activity sheet and a deck of cards to each group. Most groups can use the rules given on the activity sheet to teach themselves how to play Word Poker, but you may wish to go over the rules with the class, including demonstration hands, before group play begins.

The Gomer Gaffe Synonym Game

Purpose

To provide an opportunity for students to use in a game vocabulary recently taught in class

Preparation

Use 3″ x 5″ cards to make a deck of playing cards containing at least twenty pairs of synonyms previously taught in vocabulary lessons. (In variations of this game, use antonym pairs or pairs of words with common base words.) Add one Gomer Gaffe card, that is, a card on which you have drawn a funny face or pasted a magazine cutout. If you want to play this game with an entire class, you will need several decks of cards.

Presentation

Divide the class into small groups and give each group a deck of cards. Since most students are familiar with "Old Maid," the rules of the game require only brief explanation.

1. The dealer deals out all cards evenly among the players.
2. Players study their hands, pairing synonyms they were dealt. These pairs are then put faceup in the middle of the table.
3. Trading now begins. Each player in turn takes one card from the player to the left.
4. Trading continues until all synonyms have been paired and placed in the middle of the table.
5. The person left holding the Gomer Gaffe card is the loser.

Tom Swifties

Purpose

1. To provide an opportunity for students to learn new words in a punning context
2. To reinforce student perception of the *-ly* adverb suffix

Preparation

Reproduce copies of the activity sheet on pages 188–189.

Presentation

Introduce the activity by explaining to students that Tom Swift was the adventuring protagonist in a series of novels written at the turn of the century by Victor Appleton. Whenever Tom spoke, an adverb was applied: "thoughtfully," "seriously," "soberly." Tom Swifties are adverbial puns which link what is said with how it was said. For example, "I just lost my crutches," said Tom lamely.

Distribute the activity sheets which give students an opportunity to create puns by matching sentences and adverbs and to create Swifties of their own. Be sure to share their Swifties in class.

Malapropisms *Purpose*

1. To acquaint students with malapropisms
2. To provide students with an opportunity to identify misused words

Preparation

Reproduce the activity sheet on page 190.

Presentation

Introduce the activity by explaining that a malapropism is a humorous misuse of a word. The substituted word usually sounds somewhat like the correct word but is ludicrously wrong in the context. We get the word from an eighteenth-century English dramatist, Richard Sheridan. One of the characters in his play, *The Rivals*, is Mrs. Malaprop, who unwittingly uses inappropriate words, thereby creating humorous effects. Her name, Mrs. Malaprop, gave us the word for this humorous device used by authors through the years.

Distribute the activity sheets, which provide an opportunity for students to identify and correct malapropisms and to invent some of their own.

Al Adams, Herman Intermediate School, San Jose, California

The 440 Race of Alphabetizing

Purpose

To provide students with practice in alphabetizing

Preparation

You will need a set of color-coded cards for each team, one card for each team member. Although any number of teams is possible, assume for the present that you have divided your class into two teams (pink and yellow) of twelve students each.

Write six words that you would like to use in an alphabetizing exercise on a sheet of paper. Number the words. Now prepare eleven more six-word lists, using different words in each list. Again, number the words from one to six. Copy these twelve lists onto twelve yellow cards, one list on each card. Then copy the twelve lists onto twelve pink cards. You now have two identical card sets, one for the pink team and one for the yellow.

Each number represents a heat in the alphabetizing race; therefore, you have prepared cards for a six-heat race. (The number of heats may vary.) After students are familiar with the game, make each heat increasingly difficult. You might, for example, use twelve words in the third heat (the third word on each of the twelve lists) that begin with the same letter, twelve words in the fourth heat that begin with the same two letters, and twelve words in the fifth heat that begin with the same three letters.

Presentation

Divide the class into teams of equal numbers of players. There can be as many teams or number of players per team as you wish, although the difficulty of the game increases with larger teams. Assign each team a color label (pink/yellow) that matches the color-coded cards you have prepared.

Give each member of the yellow team one of the yellow cards. Distribute the pink cards to members of the pink team. Players may not look at their cards until you say, "On your mark, get set, go!"

When start has been called, players on each team exchange places (but not cards) until they have arranged themselves in alphabetical order according to the twelve words in the number one heat, the first word on each list. The first team to arrange itself correctly wins the heat.

At the end of each heat, collect the cards by team, shuffle them, and redistribute them. Be sure students follow the heat numbers consecutively.

Adapted from *Reading Skills Series: Reference Sources*, Scholastic Magazines; Judy Woods, Curtis Intermediate School, Santa Clara, California

Dictionary Olympics

Purpose

To provide students with practice in looking up words in a dictionary, identifying guide words, and noting syllabication and diacritical marks

Preparation

Prepare four lists of no fewer than ten numbered words. Allow space for writing after each word. You will need a copy of each list for each team participating in the Dictionary Olympics. Each team also needs a pencil and a dictionary. Identical dictionaries are necessary to facilitate scoring.

Presentation

Divide the class into teams of no fewer than three and no more than six members. Provide each team with a copy of the same word list and a dictionary. Make sure that each team has only one pencil.

The first player on each team looks up the first word on the list and writes down the page number on which that word is found. Player one then passes the paper, pencil, and dictionary to player two, who looks up the second word and writes down the page number for that word, passing the materials on to player three.

The first team to finish with a perfect score receives five points, the second team receives three points, and the third team receives one point.

Play for the second heat now begins. Give each team a new list of words. This time ask players to identify the guide word on the page where each word on the list is found. In the third heat, players indicate the syllabication and diacritical marks for each word on a new list; in the fourth heat, they write the first five words of the definition of each word on the final list. The team that wins the Dictionary Olympics is the team that has accumulated the most points at the end of the fourth and final heat.

Technical Dictionary

Purpose

To give students an opportunity to make a dictionary on a subject that interests them

Presentation

Since students will pursue a subject of personal interest, the compilation of technical dictionaries works well as an independent homework assignment.

Announce to the class that for the next two weeks they will be investigating the vocabulary of a particular hobby, profession, or special interest. Examples of occupations and avocations that use technical terms include sailing, cycling, horseback riding, weaving, stamp collecting, sports (tennis, baseball, football, skiing, soccer), psychiatry, journalism. The possibilities are endless. Encourage students to collect all the words they can find dealing with the subjects they have chosen. Final lists must contain at least thirty words arranged alphabetically.

For each word students then enter syllabication, diacritical marks, and a complete definition. Illustrations may be included to clarify or complete definitions.

The final product should have an attractive cover and be written in ink or typed. Each dictionary also needs a bibliography at the end, indicating where the student got the information—from books and magazines (Which ones?) and/or from people (Who?).

A variation of this activity is to ask students to create A-B-C books for young children on specific topics (toys, foods, occupations, for example). The challenge is to find a word related to the chosen topic for each letter of the alphabet. Students should write a definition for each entry and use each word in a sentence. Since these books are for young children, entries should be illustrated.

Elevated Proverbs: Using a Thesaurus

Purpose

1. To provide students with practice in using a thesaurus
2. To demonstrate the effect achieved by moving from one language level to another

Preparation

Students will need ready access to thesauruses. You will also need to reproduce the activity sheet on page 191.

Presentation

Demonstrate what happens to familiar language when we elevate it by using a thesaurus. You might point out that the overuse of a thesaurus can create stilted and humorous effects. Write the following example, or others of your own, on the chalkboard: A rotating fragment of minerals collects no bryophytic plants. Now ask students to consider synonyms for the words and phrases in that sentence. Can they translate that elevated sentence into a familiar proverb? What are bryophytic plants? What is a synonym for collect? The answer, of course, is "A rolling stone gathers no moss."

Distribute the activity sheets. Students may work together in small groups, sharing a thesaurus, or the sheet may be completed as homework. In either case, students will have an opportunity to translate elevated expression into familiar proverbs and, conversely, to translate familiar sayings into elevated language.

As a follow-up activity, ask students to rewrite in elevated language a nursery rhyme, a children's poem, or a familiar song. Students may also enjoy making posters of their elevated proverbs.

Sharon L. Belshaw, Hopkins Junior High School, Fremont, California

The Telephone Book

Purpose

To familiarize students with information contained in the telephone book and how to locate it

Preparation

Reproduce copies of the activity sheet on page 192. You will need multiple copies of the phone book if you use this activity in class. These are readily available when new phone books for the year are issued. The activity may also be used as a homework assignment or at a learning center with a single copy of the phone book.

Presentation

Introduce the activity with a few remarks on the surprising amount of information that can be obtained from an ordinary phone book, a sometimes neglected resource tool found in almost every home.

Distribute the activity sheets. Students may complete the exercise independently or in small groups, depending upon the number of phone books you have collected. Groups of two or three probably work best.

As a follow-up activity, students enjoy making personal phone books for frequently used numbers. They might, for example, include the attendance office, their favorite order-out pizza place, a popular theater, and emergency numbers as well as the names and numbers of friends and relatives. Ask them to organize these names alphabetically, but sectioning is another possibility.

Michael Orth, California Polytechnic University, San Luis Obispo, California, and Judy Arnold, Francis Judkins Intermediate School, Pismo Beach, California

Library Rallye

Purpose

1. To acquaint students with the materials in a particular library
2. To familiarize students quickly with a variety of reference books

Preparation

Work with your librarian or media specialist to set up this activity. Explain that the rallye will not be a noisy assignment but that it will require a class period of 45-50 minutes. Set up 30-35 stations in the library. Number each station conspicuously. A station consists of a question written on a 5" x 8" file card and placed beside the library resource that contains the answer. Questions should be easily answered—nothing tricky. Examples: "This is our library atlas. On what page can you find a map of Bolivia?" "This drawer contains cards for authors whose last names begin with Fer-Her. How many books by Ernest Hemingway does our library have?"

In addition, prepare for each student a sheet of paper numbered from 1 to 30 or 35, depending on the number of stations you have developed. Leave an inch between station numbers so that students will be able to write in answers. Circle a different number on each sheet. The circled number designates the starting station for that student and prevents a pile-up at station one.

Presentation

Explain that a rallye is a race in which one follows a definite course. The first to run the course successfully is the winner. During this rallye the class will visit important parts of the library. Point out that the librarian and you have set up over thirty stations around the library. At each station, students are to answer in writing a question using resources in the library.

Distribute the numbered sheets and review the rules of the rallye:

1. Begin at the station circled on your rallye sheet and then move from station to station in numerical order. No skipping around.
2. No more than one person is allowed at a station. If someone is already at a station when you arrive, you must wait for that person to leave before beginning work at that station.
3. Keep library materials in order. Do not disturb anything in the room.
4. No talking; you are working on your own. No running, pushing, or shoving.

The rallye idea can be adapted for other activities: as an orientation at the beginning of the year to the class textbook (include a copy of the text at each station), as a drill in the use of the dictionary (include a dictionary at each station), as an introduction to a variety of dictionaries (dictionaries of quotations or slang, unabridged dictionaries, technical dictionaries, foreign language dictionaries).

Sharon L. Belshaw, Hopkins Junior High School, Fremont, California

The Great Classical Stint

Purpose

To provide students with practice in using a number of library resources

Preparation

Reproduce copies of the activity sheet on page 193. You may, of course, add items of your own or revise those given to accommodate the level of your students and the facilities of your library.

Presentation

After students are familiar with the resources of the library, they need practice in locating information in a number of sources. "The Great Classical Stint" requires students to discover where to look as well as how to find.

Distribute the activity sheets, taking the class to the library to complete the activity as a group, or use the activity as the basis for a homework assignment.

In follow-up activities design activity sheets that develop a specific research theme: sports, motion pictures, animals, architecture.

Judy Woods, Curtis Intermediate School, Santa Clara, California

Nostalgia Time Capsule: Using the *Readers' Guide*

Purpose

To introduce students to the *Readers' Guide* and to provide practice in using it

Preparation

Your librarian can obtain inexpensive materials to use in introducing the *Readers' Guide* from the H.W. Wilson Company, but you may also complete the activity outlined below by referring directly to the *Readers' Guide*. In addition, reproduce copies of the activity sheet on page 194 and provide large sheets of poster board for the final product.

Presentation

Referring directly to the *Readers' Guide*, cover the following material in class.

1. The *Readers' Guide* is often used for looking up materials that are so new that we cannot read about them in encyclopedias or books; that is, much information is often first available to us in magazine articles.
2. Every library has back issues of magazines like *Time* and *Newsweek*, and even some unusual magazines like *Hobbies*. The *Readers' Guide* makes it possible for us to locate recent information on a given subject without looking through every magazine in the library. Currently the *Guide* indexes over a hundred magazines.
3. When you want to look up a topic in the *Readers' Guide*, look it up under a subject heading, just as you do in an encyclopedia or in the card catalog in the library. The *Readers' Guide* is organized by subject, with each subject in alphabetical order, again just like an encyclopedia or a dictionary. The *Readers' Guide* also contains author and title entries, but for the time being we are limiting our discussion to subject headings.
4. When you have found your subject, you will discover a list of articles by title, including for each, the author, the name of the magazine, the volume of the magazine, the pages on which the article can be found, and the date.

5. A volume number refers to each new publishing year. When reporting on a magazine article in a bibliography or footnote, you usually give the volume number.
6. Since many magazines have long names, the name of the magazine may be abbreviated in the *Readers' Guide*. Look on the page which helps us to decode these abbreviations. For example, "House B" means *House Beautiful*.
7. In each *Readers' Guide* entry, the date of the magazine is given. The months are abbreviated: Jan-January, F-February, Mar-March.
8. Sometimes the *Readers' Guide* gives you other information. It may tell you to look for your subject under another heading. For example, suppose we are investigating heroin addiction. We might begin by looking under the heading "heroin." The *Readers' Guide* might note there, "See drug addiction." This means we must turn to that heading for the information we are seeking. Sometimes an entry may include the abbreviation "Il"; this means the article is illustrated. "Bibl." means a bibliography is given with the article.
9. Sometimes a subject is so large that the *Readers' Guide* uses sub-headings. For example, when you look under "Vietnam," you will find sub-headings such as "Withdrawal from," "Refugees from," "Elections in." This sub-heading system makes research go more quickly.
10. Different libraries have different systems for storing magazines. Sometimes the magazines are found in bound volumes on shelves. Very often, especially in larger libraries, magazines are stored on microfilm and you use a special reader that enlarges this film.

After this opening discussion, distribute the activity sheets and introduce the notion of nostalgia time capsules. Ask students to work in groups of two or three, choosing together a subject that interests them. Provide each group with a large sheet of poster board for its final presentation. When the time capsule entries are completed, bind them together in a large scrapbook to display in class. Although the activity sheet is based on a 1950s time capsule, another period of history may, of course, be chosen: the twenties, World War II, the Great Depression.

Encyclopedia Evaluation

Purpose

To provide an opportunity for students to compare and evaluate encyclopedias

Preparation

You may want to solicit the help of your librarian, who will probably be pleased to introduce this activity for you by reviewing for the class the range of encyclopedias found in the library.

Presentation

Ask each student to choose a topic of personal interest and to locate that topic in two encyclopedias.

After reading the two entries, the student should compare them along the following lines: Which encyclopedia has the longer article? Are illustrations included? Are other references (a bibliography) given? If up-to-date information is important to your topic, compare the dates of publication. Is one entry more difficult (too difficult) for you to read?

Finally, each student writes a paragraph explaining which encyclopedia was the better source for the particular topic chosen.

Judy Knight, Grey Culbreth School, Chapel Hill, North Carolina

Building Bibliographies

Purpose

To provide an opportunity for students to practice writing a bibliography

Preparation

Obtain discarded books from your librarian or from other sources. Choose only books which have a single author. Select and remove ten title pages and place them in a folder on which you have written the correct bibliographic entry for a single-author book. Finally, prepare an answer key: a bibliography constructed from the information given on the ten title pages.

Presentation

Individual students may prepare this bibliography at any time during a research skills unit, checking their work against the answer key. Be sure to remind students to check details of bibliographic form carefully: punctuation, capitalization, underscoring, indentation, alphabetization.

Judy Knight, Grey Culbreth School, Chapel Hill, North Carolina

The Inverted Pyramid

Purpose

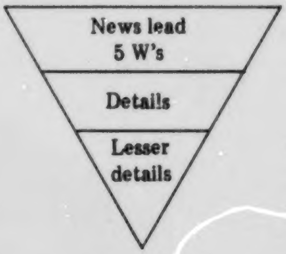
To teach students the basic style typically used in writing news stories

Preparation

Bring to class one or two recent editions of a local newspaper. In addition, provide each student with a magazine or newspaper photo that shows action or strong emotion. If you wish, you may use one large photo for the entire class.

Presentation

Explain to students that news stories are written using an inverted pyramid format.
1. The first paragraph contains the five W's—who, what, when, where, and why.
2. Details in order of decreasing importance are added as a news story gets longer.
3. You might draw the inverted pyramid shown below on the chalkboard.



Help students to understand why this style of writing is used for straight news stories:
1. People often read the paper in a hurry. They may not read a news story all the way through, so they must be given the most important facts immediately.
2. News stories sometimes must be shortened to fit the page. The editor needs to be able to make cuts easily, so the reporter uses a style that makes it possible to shorten a news story quickly by eliminating paragraphs from the end.

For further clarification, demonstrate this style of writing by asking students to fill in inverted pyramids with the facts obtained from news stories in the local paper.

Distribute the photographs after students are familiar with the idea of the inverted pyramid. Ask each student to write a news story about the photograph, following inverted pyramid style. Share the news stories in class, evaluating how successfully students followed inverted pyramid form.

Scavenger Hunt

Purpose

To provide a cooperative experience in reading the newspaper

Preparation

Supply scissors, pencils, glue, newspapers, and large pieces of butcher paper. Reproduce the activity sheet on page 195.

Presentation

Divide the class into groups with no more than four members. Distribute the materials listed above and copies of the activity sheet. Introduce the activity by pointing out that teamwork is important in this newspaper search just as it is in any scavenger hunt. The first group finished—all items correct—wins. More specific instructions are given on the activity sheet.

Adapted from *Update, San Jose Mercury News,* February 1979; Joy Linder, Tualatin, Oregon

Newspaper Notebook

Purpose

1. To acquaint students with the sections of a newspaper
2. To help students acquire basic newspaper terminology

Preparation

Newspapers have differences, and you may need to revise the newspaper notebook outlined below to suit the contents of your local paper. If your paper offers an inexpensive group rate, you may want students to subscribe for a week or two. You can, however, enlist the help of students and faculty in saving copies of newspapers. In any event, it is important that each student be able to clip the articles you designate.

Presentation

Begin by familiarizing students with the following newspaper vocabulary. Refer to the newspaper as you develop definitions and generate examples.

headline
dateline
lead
byline
index
masthead
AP
UPI
top story
subhead
local
state
national
international
classified
caption

Introduce the various sections of the paper and the different kinds of writing found in each; then ask students to create newspaper notebooks by following these directions.

1. Your notebook should include the following material: straight news story, local news story, state news story, national news story, international news story, entertainment columnist, advice columnist, sports columnist, editorial, classified ad (three examples—job, for sale, services offered).
2. Clip each designated article neatly with a scissors and glue the article on a blank sheet of paper.
3. Label each article.
4. Answer the following questions about each article on the sheet of paper on which you pasted the article. (You will need to provide appropriate questions for each article you ask students to clip. You might, for example, ask students to answer these questions on the straight news story: What are the five W's—who, what, when, where, why—in this article? What is the headline? What is the dateline? These questions may pertain to newspaper writing in general or to the specific content of an article.
5. Prepare a table of contents and title page for your notebook.
6. Design a cover for your newspaper notebook.

Margaret Tomita, Hoover Junior High School, San Jose, California

Your Life on the Front Page

Purpose

1. To acquaint students with the principles of front-page writing and layout
2. To provide students with an opportunity to use a front-page format to share their life stories with others

Preparation

Reproduce the activity sheet on page 196.

Presentation

Students are to create front pages that tell their life stories. Each student's front page must contain the following four elements:

1. At least five news stories about the student's life written in the inverted pyramid style; that is, the first paragraph contains the five W's (who, what, when, where, and why) and details in order of decreasing importance are added as the news story gets longer.
2. Headlines, datelines, and bylines in the correct form.
3. A name for the newspaper, its date, its location.
4. At least one photograph or drawing.

A suggested evaluation form is reproduced on the activity sheet. You, the class, or evaluation teams might complete it. If you decide to use this form, be sure to distribute copies at the time the assignment is given so that students understand the basis on which their front pages will be graded.

Adapted from *Update, San Jose Mercury News,* February 1979; Pat LaMel, Los Gatos Christian School, Los Gatos, California

Class Newspapers

Purpose

1. To provide students with the opportunity to learn about the sections of a newspaper by creating their own paper
2. To generate writing assignments with high student interest

Presentation

For this activity allow students to elect an editor and assistant editor. Remind the class that an editor must be knowledgeable about spelling, punctuation, and good usage. An editor must also be a person who can take charge of the paper without being bossy. You will also need a production manager to do the newspaper layout; this person can be a volunteer or an appointee.

Decide with the students on the name of the newspaper and the sections that will appear in it. These sections might include front-page news, editorials and letters to the editor, vital statistics (weather, births, deaths, etc.), advice column, comics, advertisements, classifieds, sports, entertainment, life style (fashions, foods, gossip). Then give students a chance to sign up for the section of the paper on which they would like to work. No section should have more than three or four reporters.

After these basic decisions have been made, the newspaper is in the hands of the editor and assistant editor. Everyone in the class must contribute at least one item and is expected to meet the editor's deadlines for both the rough draft and the final copy. Finally, the production manager collaborates with the editors to create the finished product. The newspaper may then be dittoed or put out as a large, single newspaper on poster board.

The sections may vary according to the theme or occasion of the newspaper. Indeed, this activity need not be part of a newspaper unit at all. Once students have learned the parts of a newspaper, they can apply this knowledge to other composition units, for example, a newspaper as part of a mythology unit, a horror unit, a social studies unit.

Slanted News Article

Purpose

To increase student awareness of how news articles may be slanted

Preparation

Reproduce the activity sheet on page 197.

Presentation

Begin by discussing the difference between reporting facts and expressing opinion, noting how facts may be slanted to reflect personal opinion. Encourage students to contribute examples of slanted writing; these may come from magazines and television programs as well as newspapers.

Distribute copies of the activity sheet. Discuss the first section as a group, asking students to explain why they rated an attribute positively or negatively. Accept justification for opposite answers. For example, is there a context in which a college education could be seen as a negative quality? Can voting against a school bond issue be a positive action? Section two may be assigned as homework, but be sure to share the slanted stories in class.

The Same Event

Purpose

To provide an opportunity for students to treat the same event in a news story, a letter, an editorial, and a human interest story

Preparation

Obtain a recording of "She's Leaving Home" by John Lennon and Paul McCartney, a song that portrays a teenage girl forced by parental indifference to leave home. Write the words to this song on the chalkboard. Other songs or poems may, of course, be used; the only qualification is that the material portray a human interest event. A poem that comes to mind is "Richard Cory" by Edwin Arlington Robinson; it has been set to music by Simon and Garfunkel.

Presentation

Begin by playing the record and following the words at the board. Ask students to find a picture of a girl who they feel resembles the girl in the song. Later, they will mount this picture with one of their articles.

Students then complete each of the following five writing assignments based on the information in "She's Leaving Home."

1. A straight news story. Write a news story about the runaway girl, including a headline and a lead paragraph that contains the five W's (who, what, when, where, and why). Report the information in objective terms, providing as many factual details as possible (physical description, scene of disappearance, quotes from parents or friends). Observe the inverted pyramid format: the first paragraph contains the five W's, and details in order of decreasing importance are added as the story gets longer.
2. Letter to the paper. Write one of the following: an open letter from the girl to her parents giving her reasons for leaving home, an open letter from her mother or father appealing for her return, a letter to an advice columnist and the columnist's response.
3. Editorial. Write an editorial for or against an issue raised by the girl's disappearance (teenage runaways, parent-teen communication, breakdown of the American family structure, drugs and teenagers). Your editorial should be supported by facts and opinions that would persuade the reader to agree with you on the issue.
4. Human interest story. Write a story about the girl that will appeal to the reader's emotions (grief, sympathy, anger, fear). Come up with a fresh angle for this story (interview her friends, visit places she used to visit, describe her life at home, write the diary of a runaway). Remember, you are not required to follow the inverted pyramid when writing a human interest story.
5. Postscript—six months later. Write a short, straight news article following the inverted pyramid. Where was she found? Is she alive? Did she return home? Provide a headline.

Margaret Tomita, Hoover Junior High School, San Jose, California, and Jordan Price, Barbara Sawyer, and Steve Ulrich, students at California State University, California

Newspaper in the Classroom

Purpose

1. To give students a better understanding of the parts of a newspaper and their functions
2. To teach students critical reading skills, including a recognition of the nature and function of propaganda

Preparation

Order one newspaper for every two students to be received twice a week for four to six weeks. If funds are not available, students can help out by bringing papers from home.

Presentation

Before distributing the newspapers, introduce the unit with a pretest that is both attitude- and fact-oriented. The items will be determined by the points you want to cover in the newspaper unit, but here are typical questions to get you started: Have you read one or more newspaper articles during the past week? Do you know how to locate the letters-to-the-editor column? How often do you read the editorial page? Do you receive a daily paper at home? What is your definition of propaganda? Is propaganda good or bad? How reliable is the newspaper as a news source?

Tabulating the results of the pretest will help you decide what material to cover and how to apportion time. You might begin with the various parts of the paper and their purposes, moving on to the issues of objectivity, reliability, and propaganda. You might conclude with this question: What services does a paper provide to make its readers more critical, better informed, and more effective citizens?

Here are two assignments that fit into this unit neatly.

Task 1: Newspaper Clipping. Students clip letters to the editor and editorials and match them to related news stories. What differences in purpose and content can be found in these materials? Advertisements, particularly political advertisements, may be clipped and analyzed for their appeals and propagandistic bent. Even the comics may be clipped and scrutinized for the attitudes and opinions they convey.

Task 2: Propaganda Alert. Ask students to bring in their notes or taped examples of propaganda from radio, television, and film and from parents, friends, and teachers, including passages from lectures and sermons. Discuss these examples of "good" and "bad" propaganda.

Conclude the newspaper project with a posttest similar or identical to the pretest. Have students indicate their knowledge of the parts of a daily newspaper and their functions, the columns they read regularly and enjoy, and examples of good and bad propaganda. Encourage students to discuss their pre- and posttests in order to decide how effective this unit has been in making them better informed and more critical.

Patricia Faulkner, Houston Independent School District, Texas

Special Edition: Twenty Newspaper Activities

Purpose

1. To help students make better use of newspapers by becoming better acquainted with their contents
2. To encourage students to evaluate critically what they read in newspapers
3. To generate interesting writing assignments

Preparation

Ask each student to bring several recent issues of a newspaper to class. Don't ask for copies of one paper only; encourage variety.

Presentation

Introduce these newspaper activities by surveying and listing on the board what pupils already know about newspapers. Which sections can they name? How often do they read the newspaper? What sections of the newspaper are read most widely by students? Conclude by discussing why newspapers are important.

Together with the class, look through the newspapers and discuss the sections they contain and their purposes. Point out differences among papers.

The twenty student activities that follow were developed by the Curriculum Branch, Division of Instructional Services, Los Angeles City Schools. Depending on the time available, you may adopt and adapt these ideas for almost any newspaper or communciations unit you devise.

1. Clip from your newspaper, mount, and put into your notebook one example of each of the following. Label each clipping.

   a. Special column
   b. Sports story
   c. Advertisement
   d. Letter to the editor
   e. Local news story
   f. State news story
   g. National news story
   h. Foreign news story
   i. Want ad
   j. Editorial
   k. Political cartoon
   l. Index

2. Clip the lead paragraphs of two news stories. Mount each one on a sheet of notebook paper. Below each clipping, list the five W's (who, what, where, when, why); then write the answer to each of these questions as you find it in the paragraph.

3. Clip and mount an editorial from your newspaper. Comment on the viewpoint of the editorial. Does one of the following labels characterize the editorial: crusade, argument, interpretation, comment, stimulating thought, entertainment? Does the editorial belong to more than one of those types? Explain.

4. Clip a news item from your newspaper. Clip a feature item from your newspaper. Mount each on a separate sheet of paper. Label each. Is one concerned mostly with facts? Is the other concerned with emotional appeal? Are there other differences? Comment.

5. Clip and mount a columnist's article on each of the following subjects: radio and TV, motion pictures, sports, and news. Write a *meaningful* sentence for each in which you describe the columnist's viewpoint.

6. Clip and mount a photograph from your newspaper. Comment upon it by answering the following questions:

   a. Does this photograph communicate something worth knowing?
   b. Does this photograph portray only fact? Is it free of opinion? Explain.
   c. Does this photograph provide information or understanding that could not be conveyed so well in words?

7. Clip and mount a political cartoon from your newspaper. Answer the following questions:

   a. Does the cartoon use symbols (donkey, elephant)? If so, what do these symbols represent?
   b. What opinions does this cartoon convey?
   c. Are the opinions suggested by this cartoon fair? Do you agree with them?

8. Write an original news item about an event that might have taken place during the period of history you are studying in social studies. Be sure to include the five W's (who, what, when, where, and why) in the opening paragraph.

9. Write a letter in response to a help wanted ad. Clip and mount the ad to accompany your letter.

10. Write a letter to the editor in answer to an editorial that you have clipped from your newspaper.

11. Clip a news article from your newspaper. Write an editorial in response to this article.

12. Write a headline and news article with your by-line about a school activity or function in which you are interested.

13. Write a television review of one of the following types of programs: western, dramatic presentation, news presentation, or the program type of your own choice.

14. In newspaper offices headlines are usually written after the reporter has turned in a story. Writers of headlines try to follow the rules given below. Clip and mount a headline that illustrates each rule. Label each headline to show which rule it illustrates.

a. A headline tells the most important point in the story.
b. A headline uses exact names and figures whenever possible.
c. A headline expresses a complete thought. A subject and a verb form are preferred; however, one of them may be omitted if the meaning is clear.
d. A headline uses active verbs as often as possible.
e. A headline leaves out unnecessary words such as articles and conjunctions.
f. A headline omits the punctuation mark at the end.

Now use those rules to rewrite the following headlines. You may add or leave out words.

a. GAME IS WON IN LAST MINUTE
b. STUDENT RECEIVES TWO HONORS
c. MEETING OF THE STUDENT COUNCIL
d. SEVERAL HUNDRED SCHOOL PAPERS SOLD
e. THERE ARE TEN NEW STUDENTS IN EASTLAND SCHOOL

15. Bring to class a number of editorials from different newspapers. Examine them carefully and then answer the following questions:

a. With what topic does each editorial deal?
b. How does an editorial differ from a news story?
c. Is the editorial written to entertain or to influence its readers?
d. Can you find an editorial written for each of these purposes: to explain, to persuade, to criticize, to express appreciation, to give arguments.

Choose a school topic that interests you and write an editorial about it. Decide first for which of the five purposes you want to write it. Then follow this plan:

a. State the situation about which you are writing.
b. Develop your ideas concerning it.
c. Summarize what you think should be done or thought about it.

16. Write a letter to the editor of your school paper or to the editor of a local paper. You may use your own idea or one of the following:

a. Express appreciation for something done at school.
b. Present a problem or a need of young people.
c. Argue for or against a law or rule being considered in your school, community, or state.
d. Agree or disagree with a letter or an editorial that recently appeared in the paper.

17. Clip and mount a news item or editorial from your newspaper. Draw a cartoon like those that appear on the editorial page to illustrate your viewpoint on that item or editorial.

18. Construct an original advertisement that you would like to see in a newspaper.

19. Write a review of a movie you've seen recently.

20. Write an article covering a sports event that you recently attended or saw on television.

Melvin Stowsky, Sun Valley Junior High School, Los Angeles, California

Magazine Analysis

Purpose

1. To increase student awareness of the different types of magazines and their special coverage, writing styles, and formats
2. To provide practice in outlining and summarizing

Preparation

This activity can be done as an at-home, an in-class, or a library assignment. In any event, students must have access to many different types of magazines. In addition, reproduce three copies of the activity sheet on pages 198–199 for each student.

Presentation

In this activity, students compare three magazines of their choice. Distribute three copies of the activity sheet to each student along with the following instructions:

1. Locate three magazines that interest you. These can be magazines you have at home, magazines that are kept in our library, or magazines from the collection here in our classroom. Aim for variety when choosing these magazines; for example, don't select three car magazines.
2. Complete the data sheet on the activity sheet for each magazine.
3. Included on the activity sheet are directions for a writing assignment.

When this project is complete, you may want the class to assemble its work in a binder or folder.

Magazine Survey

Purpose

1. To give students an opportunity to survey magazine reading habits
2. To encourage students to draw conclusions about the relationship between magazine reading habits and characteristics such as age, income, and employment

Preparation

Reproduce the activity sheet on pages 200–202.

Presentation

Introduce the magazine survey along these lines. What magazines do people read? What do our magazine reading habits reveal about our interests and values and situation in life? By making this survey, we may discover some interesting information about the reading habits of people in our area and the relationship between magazine reading and other factors—income, age, education, for example.

Distribute the activity sheets and go over the survey steps and writing assignment carefully in class. If time permits, compile all of the data collected by the class and repeat Steps IV and V as outlined on the activity sheet. A wider data base should improve the quality of the conclusions that can be drawn from the magazine survey.

Compare and Contrast

Purpose

1. To introduce the basic comparison/contrast essay, using magazines as the subject
2. To offer a word bank and sentence patterns that students may draw upon in making statements of comparison and contrast

Preparation

Reproduce the activity sheet on page 203.

Presentation

Although the comparison/contrast essay can be adapted to many units of study, it is an appropriate concluding assignment for a unit on magazine study. Remind students that when we compare, we emphasize likenesses or similarities; when we contrast, we focus on differences.

Ask students to select two magazines to compare and contrast.

Here is a paragraph plan you might want students to implement, but the essay may, of course, be structured in other ways. In the first paragraph, briefly describe the nature of each magazine: intended audience, publication schedule, number of subscribers, format, price. In the second paragraph, tell which magazine you found to be more appealing visually. Be sure to give examples to support your opinion: color photography, interesting typestyles, attractive layout. Remember, you are comparing and contrasting, and you must, therefore, tell us not only why one magazine is attractive but why the other is not as attractive. In the third paragraph, discuss which magazine has the more interesting content and why. Again, you are comparing and contrasting, and you must explain why one magazine is more interesting and the other is less so. In the fourth and final paragraph, tell which of the two magazines you would subscribe to if you could. This time use similarities and differences in a summarizing and concluding fashion.

Distribute the activity sheets for class discussion. Help students to see how the word bank and sentence patterns given there can be put to work in their comparison/contrast essays.

Magazine Miscellany: Eight Activities

Purpose

1. To familiarize students with the magazine holdings in the school library
2. To provide practice in using the *Readers' Guide*

Preparation

Access to the library is essential for most of these activities, although a classroom magazine collection could serve in some instances.

Presentation

The eight student activities that follow were developed by the Curriculum Branch, Division of Instructional Services, Los Angeles City Schools. Depending on the time available, you may adopt or adapt these for almost any magazine unit you devise.

1. Visit the library and list two magazines in each of the following fields:
   - a. General interest
   - b. Young people
   - c. Travel
   - d. Homes and gardening
   - e. Science
   - f. Outdoor life
   - g. Mechanics
   - h. Condensed news
   - i. People in the news
   - j. Literature and book reviews

2. Choose three specific subjects that interest you and fall under the following general headings: sports, travel, and news events.
Now use the *Readers' Guide* to find five articles about each of your subjects.

3. Choose a magazine that is of particular interest to you. Write a well-constructed paragraph explaining your choice.

4. Construct an original advertisement that you would like to see in a magazine.

5. Prepare a speech in which you "sell" your favorite magazine to your classmates.

6. Locate and examine current magazines on display in the library. Now complete the following three tasks, using 3″ x 5″ cards for your responses.
   - a. List five magazines that would be useful to you in your school work.
   - b. Choose one of the five magazines and list the following information about it:
     - 1) Title
     - 2) Frequency of publication
     - 3) Volume number
     - 4) Location of table of contents
     - 5) Special departments
     - 6) Other special features
   - c. Choose three stories or articles that appeal to you in current magazines in the library. Prepare a 3″ x 5″ card for each story or article containing the following information:
     - 1) Title of story or article
     - 2) Magazine in which it appears
     - 3) Date of magazine
     - 4) Reason you recommend this story or article

Post your cards on the bulletin board of the English classroom.

7. Here is a list of some of the magazines commonly found in school libraries:

American Girl
American Photography
Better Homes & Gardens
Boys' Life
Health
Model Airplane News
Musical America
National Geographic
Nature Magazine
Newsweek
Popular Mechanics
Radio and Television News
Science News Letter
Seventeen
Stamps
United Nations News

In which of the above magazines would you be most likely to find:
- a. Information on tape recorders
- b. An article on grunion
- c. A good mystery story for girls
- d. An article about public schools
- e. A recipe for gingerbread
- f. The latest treatment for the common cold

g. Something about Boy Scouts
h. The latest news about the President
i. How to plan your room to suit yourself
j. How rocket ships operate

8. Using the *Readers' Guide.* For your convenience, this final suggestion is printed as an activity sheet on pages 204-206.

Melvin Stowsky, Sun Valley Junior High School, Los Angeles, California

Book Pass

Purpose

1. To acquaint students with a variety of books available in your classroom or library
2. To encourage students to begin individualized reading programs

Preparation

Assemble a variety of books—in reading level and in subject matter. Try to select books that have interesting beginnings; your librarian may be able to help. You will need as many books as there are students in the class. Number each book with a removable sticker or insert a numbered file card between pages.

Presentation

Book pass can involve a class for half an hour or for an entire class period, depending on the age and attention span of students. Begin by asking each student to mark off four columns on a sheet of notebook paper and to label them as follows: book number, book title, author's last name, number of lines read. Explain that each student will be given a book at random. When "start" is called, students record the book number, title, and author and begin to read, starting at the first page of the book. When "time" is called, students stop reading immediately, count the number of lines read, and record that number in the fourth column. Allow one to two minutes per reading. Each student then passes the book on to a neighbor, receiving in turn another book.

At the end of book pass, nearly every student will have found at least one book that looks interesting. Additionally, students will have worked on reading speed.

USSR: Uninterrupted Sustained Silent Reading

Purpose

1. To dramatize the importance of reading
2. To provide adult reading models for students

Presentation

Uninterrupted Sustained Silent Reading (USSR) has been instituted in many schools throughout the country. It requires 100% cooperation from a staff. USSR works like this. The school staff sets aside ten, fifteen, or twenty minutes every school day for silent reading. The time immediately following lunch is ideal. During the USSR period, everyone reads—students, principal, secretary, custodian, and, of course, teachers. Students read regardless of what class they are attending at the time; therefore, students may have USSR in the shop, physical education, or math classroom.

The following explanation may be adapted for a flyer to be distributed when you initiate USSR.

> Our school is beginning a program called "Uninterrupted Sustained Silent Reading." Here is what this program will mean to you: Each day, you will read for ___________ minutes, beginning at ___________ o'clock. You are expected to bring a book to the class you attend at that hour and to leave it in that room to read each day. When you are finished with the book, you are expected to bring another one.

Uninterrupted means that your reading will not be interrupted by bells, talking, or requests to go to the office.

Silent means that everyone, you, your classmates, and your teacher (as well as our principal, the secretary, and the custodian) will read silently.

Sustained means that everyone concentrates on reading until the USSR period is over.

Reading, of course, means that you read. You can choose whatever book you wish to read. Pick carefully; you will need a book you can live with for a while.

Book Auction

Purpose

To provide an opportunity for students to trade books they have read for books they have not read

Preparation

Ask students to bring books to class with which they are willing to part. Give students "funny money" for the books they bring in. The amount can be negotiated with individual students or based on the number of pages. You may set up an exchange rate or ask the class to devise one.

Presentation

Announce the date of the book auction well in advance. The auction can be set up in a number of ways: each student may auction off his or her own books, a student may be the auctioneer, you may take that role. The "funny money" each student holds is used to buy books in open bidding. Books not sold at the end of the auction are returned to their owners or, if the owners agree, put in the classroom library.

Readathon

Purpose

1. To raise money for a classroom, library, or other school project
2. To generate excitement about reading

Preparation

Reproduce the two activity sheets, pages 207-209: Sponsor Sheet and Reading Record.

Presentation

Decide with the class the number of weeks or months the readathon will run. Distribute the activity sheets. Ardent readers may need more than one reading record; active solicitors may require additional sponsor sheets.

Each student begins by obtaining the signatures of sponsors and an agreement to pay a small sum for each book read by the student. Books read during the readathon are listed on the student's reading record and initialed by you. You can devise your own system for determining whether or not a student has completed a book: book conference, parent verification, written report, all-purpose book report form. When the time limit has expired, sign off at the bottom of each student's reading record, filling in the total number of books read. The student now collects the money promised by sponsors, using the reading record as verification.

You can base a readathon on number of pages read rather than number of books. You can also award prizes to the top three readathon fund raisers.

Class Bookworm

Purpose

To provide extrinsic motivation for students to read

Preparation

Design a large head for a bookworm and tack it on your bulletin board. Cut a generous supply of worm segments approximately 3″ x 5″.

Presentation

The bookworm can be part of an official contest between classes or teams within a class, or you can simply begin a bookworm for the class and establish a goal to reach. Each time a student reads a book, write the title of the book and the student's name on a segment and add it to the worm.

If older, more sophisticated students are insulted by the bookworm, use a simple number chart that changes as each book is read: We have read ______ books.

Book Conferences

Purpose

1. To create a classroom environment in which books are discussed regularly
2. To provide a simple system by which teachers can verify that outside reading assignments have been completed

Presentation

The book conference can be the heart of an outside reading assignment or a way for students to earn extra credit. The student brings in the book she or he has read. By skimming, the teacher chooses characters, scenes, or chapters to discuss. Students are less inclined to report on a book they have not really read in an oral conference than in a written book report; the risk that they will be asked a question they cannot answer is too great. If the teacher is too busy during class to hold book conferences, students may come in during lunch or before or after school. Student assistants in each class may also help out. Students tend to be more exacting questioners than teachers!

Critics' Corner

Purpose

To provide a forum in which students share the books they read

Preparation

Reproduce the activity sheet on page 210.

Presentation

Set aside a part of the room, the critics' corner, in which students post reviews of books, using the form shown on the activity sheet. Keep a supply of those forms there. When a student has read a book, he or she fills out the form and posts it on a bulletin board, on a folding screen, or in a file box for classmates to read.

All-Purpose Book Report

Purpose

To provide students with specific questions about books they have read without writing a new set of questions for each book

Preparation

Reproduce the activity sheet on page 211.

Presentation

Provide students with copies of the "all-purpose" book report form on the activity sheet. If you like, keep the completed forms in a binder in your classroom or library so that students may refer to the ratings of classmates in making future reading selections.

Adapted from *Celebrating America* by Candy Carter (San Jose, Calif.: Contemporary Press, 1976); Sharon L. Belshaw, Hopkins Junior High School, Fremont, California

Thirty-Four Alternatives to Book Reports

Purpose

To suggest to students unusual ways to demonstrate their knowledge and understanding of a book or story

Preparation

Reproduce the activity sheet on pages 212–214.

Presentation

Distribute the activity sheets. Ask students to keep this list of alternatives to book reports in their notebooks. They can select a project from this list from time to time throughout the semester or you can select a particular alternative to fit a specific novel or other reading assignment.

Sharon L. Belshaw, Hopkins Junior High School, Fremont, California, and Carolyn Warmington, Quimby Oaks Junior High School, San Jose, California

Unconventional Book Reports: Nonfiction

Purpose

1. To stimulate student interest in nonfiction books
2. To explore unconventional ways for students to report on nonfiction books

Preparation

Arrange with your librarian for a nonfiction tour of the library. Ask the librarian to point out the types of books found in each Dewey or Library of Congress classification and to "book talk" especially interesting volumes. Take along 3″ x 5″ cards.

Presentation

Take the class to the library. Ideally, team up with your librarian for the hour, but you can manage on your own if you do some groundwork ahead of time. Review the nonfiction classifications as you move from one section of the library to the next. Point out the types of books found in each section and note nonfiction books of special interest as you move along.

After the tour, allow time for students to choose and check out nonfiction books. Each student then writes his or her name and the title of the book chosen on a 3″ x 5″ card and turns it in to you.

During the time allowed for students to read their books, arrange to meet with the librarian. Using the title cards given to you by your students, decide on an unconventional book report format for each selection. For example: demonstration, display, research, videotape. More concretely, a student reading a book on macrame may demonstrate the craft to the class. A girl reading a photography book may arrange a display of her own photographs or of the kind of photographs she would like to produce and discuss the special features of these pictures. Reading a book on UFO's might trigger research through the *Readers' Guide*. Ask the student to find at least three articles on UFO's, to read and summarize at least one, and to compare the magazine information with data in the book. A student reading about basketball might videotape a strategic play made by the school team and then interpret or critique the play to the class as he shows the videotape.

Jot down the type of book report expected from each student on the appropriate 3″ x 5″ card. Of course students may adapt, expand, or refine these assignments with clearance from you.

Judy Knight, Grey Culbreth School, Chapel Hill, North Carolina

Reading Baseball

Purpose

To introduce a game in which students review material that has been assigned to the entire class

Preparation

Prior to the day of the game, ask each student to write four questions of increasing difficulty on the assigned material—novel, story, whatever. The first question (the easiest) is a single base question, the second is a double, the third a triple, and the fourth (the most difficult) a homerun. Collect these questions, separating them by level of difficulty.

Presentation

Draw two baseball diamonds on the chalkboard and divide the class into two teams. Alternating between teams, each student in turn decides which type of question he or she will attempt to answer: single, double, triple, or homerun. The student then picks a question from that pile of questions. If the student answers correctly, write the student's name at the appropriate base on that team's diamond. As runners are "batted in," points are scored.

Reading Bingo

Purpose

To introduce a game in which students review a novel read by the entire class or other assigned material, such as a group of short stories by several authors

Preparation

Make up blank bingo sheets (five squares across, five squares down, center square "free") for all students. Create a list of at least thirty key words or phrases from the material read (characters, cities, objects or events of note, authors, titles); the nature of this list will depend on the material you wish to review. Write this list on the chalkboard.

Presentation

Give each student a blank bingo sheet. Students then fill in the squares in whatever way they wish by writing in words and phrases from the list on the chalkboard. They will not be able to use all of the items on the list and should not confer with each other while filling the squares.

Call out a description of or match for one of the words or phrases on the list. For example: "This character went to Europe with her rich aunt." If a student has a square containing the name of the character that matches that description and recognizes the match, he or she crosses out that square on the bingo sheet. The first student to cross out five squares in a row (across, diagonally, or vertically) is the winner. If students use markers (paper clips will do) instead of crossing out words, they can exchange bingo sheets with a neighbor for second or third rounds of play.

Reading Jeopardy

Purpose

To initiate a game in which students review a novel read by the entire class or reading material from a number of assignments (a poetry unit, for example, or a group of short stories)

Preparation

Develop five categories appropriate to the material you wish to review: titles, characters, settings, vocabulary words, quotations, events, authors, for example. List each category on a separate file card and write down as many examples for each category as possible from the assigned reading material.

Presentation

Choose five panelists to sit in front of the room. Write the five categories on the board. The panel picks the category of play. When that has been decided, read one of the words from the appropriate category card. Each panelist must take a turn devising a question to which that word would be the correct answer. Set a time limit for responding. Suppose the category is titles and the example given is *The Pigman.* A student might respond, "What book did Paul Zindel write?" If a panelist cannot ask a question in response to a category word within the established time limit, the turn passes to the next panelist. The panelist with the most points at the end of the game wins.

To give all students a chance to participate, you may call students up in consecutive panels of five for three or four rounds of questions. Finalists from each panel may then compete to determine the class winner. Another variation is to present the category words in order of increasing difficulty and to assign a higher point value to each round of play.

Discussion of a Novel

Purpose

To organize a student-centered, student-operated method of discussing a novel assigned to the entire class

Preparation

Design a simple evaluation sheet that includes these four columns: names of students, cooperation, knowledgeability, and comments. You might include a scale for more specific assessments of cooperation and knowledge. Reproduce this evaluation sheet.

Presentation

When the assigned book has been completed by the class and on the day before the discussions are to take place, divide the class into groups of no more than six students. Appoint a leader for each group or ask for volunteers. Ask each leader to formulate ten discussion questions about the book and to bring those questions to class on the following day. Encourage leaders to think of questions that will stimulate discussion, not simple recall questions.

On the following day distribute a copy of the evaluation sheet to each group leader. From that point, the leader is in complete charge of the group, initiating and maintaining the discussion and evaluating its members. If you like, the group may also turn in an evaluation of its leader.

Literary Sociograms

Purpose

To help students clarify relationships within a literary work

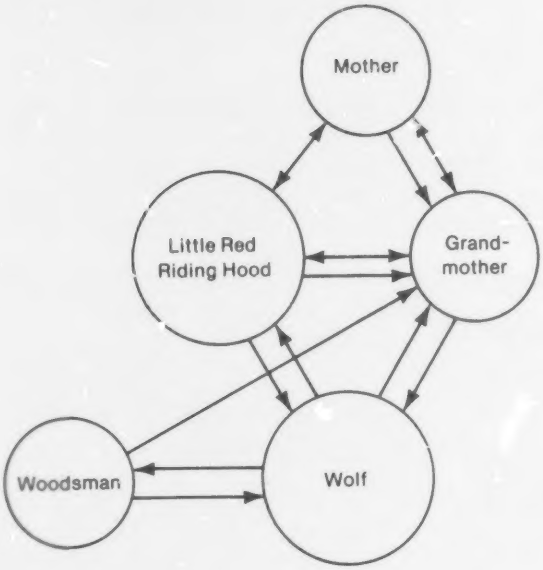
Preparation

Provide unlined white paper and colored pens or pencils. Colored chalk is also useful for a demonstration at the board.

Presentation

Explain to the class what a sociogram is. You might, for example, describe how the class could make a sociogram that would reveal its conversational habits. During an informal period of fifteen minutes, who talked to whom and how frequently? Who initiated conversation? Who responded? Did anyone remain silent? Plotting the conversational directions from person to person might help us learn something about the social behavior of a class. This technique can also be applied to the behavior of characters in a novel.

Visually, such a sociogram often appears as a collection of circles of different sizes and colors arranged on a page and joined to one another by lines and arrows. Each character is represented by a circle, the size of which indicates that character's importance in the work. Lines connect these circles; the length of each line indicates the closeness of the relationship between the characters it connects. Some of the types of relationships that can be depicted are emotional relationships (love, hatred, jealousy), hereditary relationships, and ties of friendship. Distrust, for example, might be shown with a yellow line, devotion with a blue line, hate with a green line, trust with brown, and love with red. Arrows at one or both ends of a line convey how that relationship flows. Finally, the sociogram should be accompanied by a key for interpretation. Below is one version of a sociogram for *Little Red Riding Hood.*



You might begin a simple sociogram on the board, using colored chalk and following the suggestions of the class. Choose a familiar story: *Hansel and Gretel* or *Little Red Riding Hood* is appropriate.

Students may then plot sociograms for novels or short stories they have read. Initially, students may work more effectively in small groups of two or three; later on they can devise individual sociograms.

Marci Roe, Plano High School, Plano, California

Three Novels at Once

Purpose

To teach the elements of the novel through the simultaneous use of three novels related in theme and matched to the reading levels within a class

Preparation

The unit described here is based on three novels about animals: *Old Yeller*, *Incredible Journey*, and *Sounder*. Other books and other themes are, of course, possible, and your librarian can help you choose theme-related novels with a range of reading levels. Each student chooses one of the three novels to study over a three-week period; the choice is determined on the basis of individual reading ability, interest, and exposure to a new reading experience. In addition to selecting the three novels, you will need to prepare a calendar of assignments, a reading log directive and response sheet, a list of project ideas, discussion questions for each novel, writing assignments, and a unit test. These are discussed more specifically below.

Presentation

Introduction of the Unit: Present and discuss the elements of the novel—plot, setting, characters, style, and form. Stress the importance of conflict in the novel. *The Novel: What It Is, What It's about, What It Does* (Encyclopaedia Britannica Educational Corporation) is a useful film. Although its content is challenging for seventh graders, the film interprets through examples the basic elements of the novel. Finally, issue students a calendar of activities and daily reading assignments for the entire unit.

Reading Log: Ask students to keep a daily reading log. Specific requirements are that the log be kept in a notebook and include a vocabulary page, examples of conflict (both internal and external), character sketches, descriptions of setting, and a personal response sheet. Logs are collected on the final day of the unit and evaluated on a point system. Each student receives a response sheet from you containing comments on the quality of the work as well as the total points earned on the log.

Project Preparation: Early on issue a list of projects from which each student will choose one to complete and present to the class. Project ideas include literary maps, models (farms, homes), character drawings, dioramas, scripts for dramatic skits, poems, newspapers, musical compositions, and "your own thing" for the student who never likes any of the teacher's suggestions. Projects are due near the end of the unit.

Discussion: Discussion periods usually fit in during the second and third weeks of the unit. Each reading group is given a list of questions related to its novel. These questions are discussed by the group, but answers are written by each member to use later on when the novel is reviewed. Questions may range from details of plot to inferences regarding the actions of characters and are designed to keep students thinking about the primary elements of the novel presented in the introduction to the unit.

Writing Assignments: Because these three novels deal with animals, students complete two writing assignments about animals. In the second week they write an animal profile based on the observation of a family pet. In the third week they see *Brown Wolf* (Learning Corporation of America), a film based on the Jack London story, and write paragraph answers to questions concerning conflict within the story, the wolf's personality, and the relationship between the wolf and the people in the story. Both writing assignments undergo peer comments before revision and submission, following a writers' workshop plan.

Schedule: Class time is not given for reading in this unit. The major homework assignments during these three weeks are reading the novel, keeping the log, and completing the special project. Composition instruction and grammar study take place on days not devoted to discussion groups or writers' workshops. About three days before the end of the unit, a day is given over to the presentation of projects. Students present their projects to the class, and all artwork is immediately displayed to be evaluated later by the teacher. Skits, songs, and poems are performed.

Conclusion of the Unit: Reading logs are turned in, and a unit test emphasizes the elements of the novel with questions divided into sections on characters, plot, and conflict; in addition, a vocabulary section and two short essay questions are included.

Barbara Sloane, Piedmont Middle School, Piedmont, California

Studying Literature to Make Decisions: *The Diary of Anne Frank*

Purpose

To involve students in making decisions and value judgments through the study of literature

Preparation

Reproduce the activity sheet on pages 215–216.

Presentation

Discussions of literature can provide the kind of freedom and disguise that encourage young people to risk value judgments and to make hypothetical decisions. The questions listed on the activity sheet demonstrate this strategy with *The Diary of Anne Frank*. The play adaptation by Frances Goodrich and Albert Hackett (New York: Random House, 1956) is particularly useful here. The basic idea of the activity and the question prototypes, however, may be adapted to many other literary works.

Ebba Jo Spettel, Stephen Foster Intermediate School, Alexandria, Virginia

Poetry Trading Post

Purpose

To introduce poetry to students in a game situation

Preparation

Select ten poems that students in your class might enjoy (no fewer than ten lines and no more than twenty-five); type each poem on the outside of a 5″ x 8″ envelope. Cut a second copy of each poem into ten (not necessarily equal) parts. Mount each section of the poem on a separate file card. Shuffle these one hundred cards and place ten cards in each envelope. In addition you will need ten business envelopes, each containing $2,000 in "funny money" and a supply of money for yourself.

Presentation

Divide the class into no more than ten teams and give each team an envelope with a completed poem on the outside and ten poetry fragment cards inside. Each team will also need an envelope of money.

Explain that each team is responsible for collecting the ten cards that complete its poem and putting them in order. In addition, each team must explain the general meaning of its poem to the teacher. Students may trade or buy and sell to obtain the fragments they need. The object of this game is to make as much money as possible by selling useless lines of poetry and bargaining for those that are needed.

Provide a brief planning period for groups to organize themselves. They may assign responsibilities (buyers, sellers, bankers) or organize themselves in other ways.

When the trading period begins, students circulate to buy, sell, and trade to complete their poems. Set a time limit, but groups may finish before that limit has been reached.

When a group has assembled the lines of its poem in order, it sells the poem to you as follows: a fifty-dollar bonus to the team that assembles its poem first, one hundred dollars to a team that successfully assembles its poem, one hundred dollars (prorated, if you like, according to the quality of the interpretation) to a team that explains the meaning of its poem to your satisfaction. The team that has the most money at the end of the game wins.

Doris Clothier, Walter Colton Junior High School, Monterey, California

Poetry Discussion

Purpose

To provide a comfortable but structured situation for discussing poetry

Preparation

Prepare and reproduce a list of questions on the poem you wish to discuss. You will also need to reproduce the activity sheet on page 217.

Presentation

Discussions of poetry are sometimes difficult to initiate because some students are too shy to participate. Allowing students to think about questions privately before working in successive groups of increasing size encourages even the shyest student to risk participation.

Distribute the questions and ask each student to spend a few minutes thinking about answers to these questions. Then divide the class into trios. Students in each group now discuss the answers they had considered and compare answers with each other. After a brief period, divide the class into groups of ten. Do not necessarily keep trios intact. Appoint a leader for each group. Each group again discusses answers for the questions. Finally, carry the process to its conclusion by reassembling the class for a final discussion under your direction.

Distribute the activity sheets and ask each student, working alone, to complete the evaluation form.

Mythology Projects

Purpose

To suggest unusual and interesting ways for students to respond to mythology

Preparation

Reproduce the activity sheet on page 218.

Presentation

Distribute the activity sheets. Ask students to keep the list of mythology projects in their notebooks. Each student may select a project from this list, or students may complete projects in small groups or as a class. Although these projects are designed to be used in a unit on myth, they may be adapted to fit many other thematic units.

Mary Ann Park and Margaret Tomita, Hoover Junior High School, San Jose, California

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Writing

Traditionally, the sequence for teaching composition has assumed two stages: before the fact of writing (through instruction in grammar, punctuation, rhetoric, and style) and after the fact (through evaluation and the correction of errors). Experience and research in the last fifteen years, however, have suggested that there are *three* stages—prewriting, the writing process, and editing—each with its special skills. The division of this section reflects those three stages: Prewriting, The Act of Writing, and Editing.

Although prewriting describes a somewhat nebulous process, experts tend to agree that it includes the motivation or need to write, the identification of a topic, the definition of an audience, and decisions regarding form and organization.[1] Teachers will find the activities in the prewriting subsection to be particularly useful in the first two areas: motivating students to write and helping them to identify topics.

English teachers tend to concern themselves with the product, not the process, of writing, but one of the most significant avenues of recent research in the teaching of writing has led to investigations of what happens when the student actually writes. Perhaps the single most important work in this area is Janet Emig's *The Composing Processes of Twelfth Graders.* Dr. Emig sought to discover how students typically behave as they write and to identify the feelings, attitudes, and self-concepts that form the invisible components of the "composition" that the teacher perceives as an arrangement of words, sentences, and paragraphs to be read, criticized, and evaluated. Among other implications of her study, Emig notes, "Most of the criteria by which students' school-sponsored writing is evaluated concern the accidents rather than the essences of discourse—that is, spelling, punctuation, penmanship, and length rather than thematic development, rhetorical and syntactic sophistication, and fulfillment of intent."[2] At least some scholars in the field are convinced that "the most important part of the skill-acquisition process comes during composing, while the writer is struggling with ideas and words and a conception of what he or she wants to say, developing skills through the actual production of a composition."[3]

The Act of Writing, not surprisingly, contains more activities than any other subsection in this collection, and its length probably reflects the concern of teachers about the "writing crisis" that surfaced in the mid-1970s. The subsection opens with a set of activities that provides students with practice in writing sentences—complete sentences, expanded sentences, succinct sentences, combined sentences. Other clusters of activities within this subsection include six activities on the writing of directions, a writing task that encourages preplanning and precision, and another half dozen on letter writing. Like the skill of formulating clear directions, the ability to write effective letters follows students through their adult lives. Whenever possible, students should write letters that will actually be mailed, and the activities here meet that criterion.

Poetry, with a total of nine activities, is the last set of activities within this subsection. Perhaps in no other writing assignment are teachers so likely to discover that they have almost inadvertently released a true celebration of language. The formulas that several poetry activities provide will encourage students who might otherwise be reluctant to attempt poems. With initial success, students can go on to write interesting, even brilliant, poems. As in prose writing, the best teachers of writing try poetry assignments themselves before assigning them to their students.

And the third stage of writing and the final subsection: Editing. By incorporating editing into your composition program, you are helping students to acquire an important skill in good writing—the ability to revise their own work. When you turn your class into an editor's workshop, students learn that writing is a public act, an experience and a product to be shared with others. Four of the activities in this subsection deal directly with the student as editor. A set of five focuses on punctuation, several implementing an oral/aural approach. Frequently we forget that writing is talking on paper. As a result, we do not always rely on the "oral" quality of punctuation to teach students that punctuation and capitalization reflect voice intonation and that incorrect punctuation and capitalization sometimes change the meaning of a sentence and confuse the reader.

Notes

1. Carl Koch and James M. Brazil, *Strategies for Teaching the Composition Process* (Urbana, Ill.: National Council of Teachers of English, 1978), pp. 25–27.
2. Janet Emig, *The Composing Processes of Twelfth Graders* (Urbana, Ill.: National Council of Teachers of English, 1971), p. 93.
3. Stephen N. Judy and Susan J. Judy, *The English Teacher's Handbook: Ideas and Resources for Teaching English* (Cambridge, Mass.: Winthrop Publishers, 1979), p. 193.

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React/Respond

Purpose

To generate content for daily writing experiences

Preparation

Collect and mount on 5″ x 8″ cards thirty or more interesting or thought-provoking pictures. Number each card. Buy or construct six envelopes into which five picture cards will fit comfortably. Later on, you may want to create additional card sets based on cartoons, quotations, advertising slogans, film titles, song lyrics, automobiles, and categories of your own invention.

You will also need a picture from a large calendar or a poster to introduce the activity. You may use a slide if you prefer.

This activity works best if you arrange for each student to keep a folder containing notebook paper in the classroom. Whatever the student writes related to this activity is kept in this folder.

Presentation

Introduce the activity by tacking the large picture or poster in a conspicuous place or by projecting the slide. As students enter, some may offer remarks spontaneously. Write their comments on the board and encourage others. Write everything that is said—one word comments as well as complete sentences. Depending upon the responsiveness of your students, you may want to repeat this warm-up version of React/Respond for several consecutive days before moving on to the next step—reactions in writing.

Suggest to students the values of spontaneous writing. It is a helpful preparatory step to more organized composition. It is free and creative expression that will not be criticized or graded. It encourages us to extend and deepen immediate reactions by the very act of putting them into words.

Tack up the six envelopes containing the thirty picture cards on the bulletin board. Each day as students come into the room, they get their folders, choose a picture card from one of the envelopes, and return to their seats. They then enter the date and the card number in the margin of a sheet of notebook paper and write freely about the picture—whatever enters their minds—until they have at least _______ words. (You set the minimum, and you may want to increase it later on.) When you call "stop," all folders and cards are passed forward. Five to ten minutes of writing time is usual.

After a week or two, replace the picture cards with a set of cards based on a new theme—cartoons, quotations, advertising slogans, film titles, song lyrics; of course you will come up with interesting categories of your own. You might also distribute 5″ x 8″ cards and ask each student to bring in a picture contribution to create a second set of picture cards.

Once every two weeks (more frequently if possible) ask each student to use selections from the accumulated react/respond writing as the basis for more structured compositions.

Sue Simpson, Eastwood Junior High School, Pemberville, Ohio

Sensory Awareness Sequence

Purpose

1. To provide a sequence of activities in which students sharpen sensory perceptions
2. To encourage students to transfer sensory perceptions to their writing

Preparation

The sound filmstrip "Writing a Description," *On Location with Composition, Level One* (Xerox Films) is especially useful, but another sound filmstrip or film may be substituted. You will also need to locate or write two paragraphs covering the same event, one with a factual approach and the other with a descriptive emphasis.

Presentation

Introduce the activity by reminding students that the five senses include sight, smell, touch, hearing and taste. Announce that for the next few class periods we will try to use all our senses to describe things, first orally and then in writing.

The sensory sequence outlined below may be presented on consecutive days, but some of the assignments are brief and may be combined with others in a single period.

1. Ask students to close their eyes for a minute or two and listen to and then describe the sounds they hear: teacher talking in the next room, someone walking in the hall, a cough, a typewriter, a fly buzzing, a passing car, the shuffle of feet, your own heart beat.
2. Show the first few frames of the sound filmstrip "Writing a Description" without playing the tape or record. (A film of your choice may be substituted, but tune out the soundtrack.) Ask students to tell what the filmstrip is about. Then repeat that portion of the filmstrip, adding the sound. Ask students to list the sounds, sights, tastes, smells, and feelings being communicated.
3. Write two headings on the board: taste and touch. List cue words under each. For example, under taste you might list pizza, chocolate ice cream, spinach, salami, coke, apple. Under touch you might include peeled hard-cooked egg, raw egg, kitten, bark of tree, seashell, ice cube, wool sweater, sandpaper. Encourage students to describe each item as specifically as possible: "Awful" does not say much to most spinach-haters; "slimy, bitter, gritty, vile" say it better.
4. Ask students to close their eyes. Direct questions concerning the classroom to individual students: What is on the bulletin board this week? Which is closer to you—the window or the pencil sharpener? Is the door open or shut? What is on my desk? Am I wearing anything red today?
5. Gradually, students should have become more aware of the precision and accuracy that sensory perceptions make possible. If you obtained the filmstrip, "Writing a Description," show it in its entirety. As a follow-up or as a separate activity find or write two paragraphs that describe the same event, one with a stark, factual approach and the other with descriptive emphasis. The contrast should generate discussion. Paragraphs that you have "stripped down" are also useful here. Write them on the board and allow students to add specific details that emphasize sensory input. Another effective exercise is to read out loud from a short story in the class anthology, omitting descriptive passages and "unnecessary" detail. What is left of the story? What is the effect?

6. Students now write their own descriptions, emphasizing sensory detail. The length and complexity of this assignment will be determined by the grade level of your students.

Shirley H. Andrews, Rolla Junior High School, Rolla, Missouri

Rock

Purpose

1. To provide an opportunity for students to think and write creatively
2. To provide an opportunity for students to use the senses in descriptive writing

Preparation

Ask each student to bring a rock to class. Hint that the rock will be used for a writing assignment, but do not provide details. Bring a rock for yourself.

Presentation

Introduce the activity by displaying your rock. Examine it carefully, using as many senses as possible to describe it. Pass it around the room, asking the class for suggestions as you write a descriptive paragraph about your rock on the overhead projector or at the chalkboard.

Direct students to use their rocks to carry out each of the following assignments.

Assignment 1: Describe your rock in a well-written paragraph. Use as many senses as possible in generating the details of this description. Does the rock feel hard, cold, smooth, grainy? Does it smell like dirt? Is it dark or light colored, mottled or striated? Take your paragraph home for revision and recopying. In addition, provide a realistic drawing of your rock to accompany this description.

Assignment 2: Write a paragraph explaining why you chose to bring this particular rock to class.

Assignment 3: Write two or three paragraphs about the origin and history of your rock. How was it born? Where did it grow up? What historical events has it witnessed in its geological life?

Assignment 4: Decorate your rock. You may use paint, felt pens, colored paper, string, clay, wire—the materials are up to you. Now, draw the rock as you have decorated it.

Assignment 5: Finally, write a paragraph about the future of your decorated rock. What will happen to your rock when these assignments are complete?

Assignment 6: Assemble a booklet containing your rock drawings and writings. On Rock Day be prepared to share your rock writing with the class.

A variation is to ask each student to bring a potato to class. Potatoes, you will discover, have remarkable personalities hidden beneath their tough skins.

Nancy H. Banks, LeRoy Martin Junior High School, Raleigh, North Carolina

Crazy Sentences

Purpose

To provide formulas that encourage students to practice writing sentences

Preparation

Reproduce the activity sheet on page 219.

Presentation

If you like, review the components of a sentence before distributing the activity sheets. The formula sentences described there may be written in class or at home; in either case, be sure to share the zany results.

Sharon L. Belshaw, Hopkins Junior High School, Fremont, California

Hearts and Darts

Purpose

To generate ideas for a writing assignment about what students do and do not like about the United States

Preparation

Reproduce the activity sheet on page 220.

Presentation

Introduce the activity with a brief discussion of what students like and dislike about life in the United States. Distribute the activity sheets and review the instructions together. When the hearts and darts columns have been completed, students use the data to complete one of the three writing assignments defined on the activity sheet.

Adapted from *Celebrating America* by Candy Carter (San Jose, Calif.: Contemporary Press, 1976)

Class Pass

Purpose

1. To provide an opportunity for students to express an opinion and receive the written reactions of their classmates to that opinion
2. To provide students with the data needed to complete a fill-in paragraph based on information from their classmates

Preparation

Reproduce both activity sheets, pages 221-224: Statement and Reaction Sheet and Fill-in Paragraphs.

Presentation

Before beginning the activity, ask students to count off and remember their numbers. Distribute the Statement and Reaction Sheet and go over the instructions together. Give each student a minute or two to write a controversial statement in the blank provided. For example, "Americans waste energy." Now circulate the sheets, allowing each student no more than a minute to read a statement, to react to it by inserting the appropriate letter, and to jot down the reason for the reaction given. Each student responds in the blanks opposite his or her assigned number and in no other blank. With a class of twenty-five or thirty, the class pass portion of this activity will require the entire period. Return the statement sheets to their originators when all members of the class have responded.

The second activity sheet, Fill-in Paragraphs, may be used as a homework assignment or as a follow-up activity in class. Ask each student to read carefully the responses of classmates to the controversial statement he or she originated. Did most students agree or disagree? How do students feel about the reactions of their classmates? Students then use the data collected from their classmates to complete one of the two fill-in paragraphs described on the second activity sheet.

Adapted from *Celebrating America* by Candy Carter (San Jose, Calif.: Contemporary Press, 1976); Sharon L. Belshaw, Hopkins Junior High School, Fremont, California

Horrible Beginnings

Purpose

To encourage imaginative and descriptive writing by providing alternate beginnings for horror stories

Preparation

Reproduce the activity sheet on page 225.

Presentation

This activity is nicely suited for Halloween, but students will enjoy Horrible Beginnings at anytime. Distribute the activity sheets and go over the instructions together. Be sure to find time to share the completed stories; they make excellent oral readings.

For a shorter variation, cut apart one of the activity sheets, pasting each horrible beginning on a separate file card. Each student in turn draws a card and provides an ending for the sentence begun there so horribly. Reshuffle the cards and repeat; the sentences will become even more horrible! You may, in fact, use the sentence activity as a warm-up for the story-writing activity.

Ernest Fly, Ridgeview Junior High School, Napa, California

Story Starters

Purpose

To launch imaginative writing experiences

Preparation

Reproduce copies of the activity sheet on pages 226-227.

Presentation

The story starters on the activity sheet may be used in a number of ways. Students may keep the list in their notebooks and use the ideas for journal writing. You may also use the list from time to time for in-class or at-home writing assignments. One activity sheet may be cut apart, each item mounted on a separate card, and the set kept at an idea center or writer's workshop.

David LeCount, Menlo Atherton High School, Menlo Park, California

Crazy Compounds

Purpose

To provide students with an opportunity for word play with compound words

Preparation

Reproduce the activity sheet on page 228.

Presentation

Distribute the activity sheets, which may be completed in class with students working individually or in pairs. The assignment is also appropriate for homework. In either case, be sure to provide follow-up time in class so that students may share the crazy compounds they have created.

Clyde Klunk's Birthday Party

Purpose

To initiate a project that involves students in word play and descriptive writing

Preparation

Reproduce the activity sheet on pages 229-230. To have real fun with this assignment, plan to hold a party (after school if necessary) at which students will celebrate Clyde Klunk's birthday if they have completed the entire project. A really enthusiastic teacher might even plan the appearance of a stranger whowill be "Clyde."

Presentation

Introduce the activity along the lines of the opening paragraph of the activity sheet. Be sure that students fill in the due date for the project as well as the date of Clyde's birthday party. When the project is complete, celebrate!

Bob Prutsman, Cathedral City, California

Heroic Help Wanted

Purpose

1. To encourage students to think about heroes and heroines in playful, even satiric terms
2. To give students an opportunity to practice putting expansive, even grandiose notions, into terse, economical prose

Preparation

Bring to class the help wanted sections of several newspapers. You will also need to reproduce the activity sheet on page 231.

Presentation

Introduce the activity by reading and discussing want ads. Help students to discover inductively the requirements of ad writing. Call attention to the word limitation imposed by ad writing, but point out that creativity can help to solve some of the unusual problems ad writers face.

Distribute the activity sheets and read through the instructions together. Completed ads may be displayed in the classroom or published in the school newspaper.

As a follow-up writing assignment, ask students to write a letter of application in response to one of the Heroic Help Wanted ads. Each student may select an ad or you may ask students to draw ads at random from a box. Alternately, ask three or four students to write in response to the same ad. Read the letters out loud and ask the class to choose the best qualified candidate for that heroic job.

Madelyn Braverman and Linda Arnold, East High School, Denver, Colorado

Baby Picture Derby

Purpose

1. To provide students with a humorous way of getting to know one another
2. To sharpen student powers of observation and description

Preparation

Reproduce the activity sheet on page 232. Give students ample time to obtain pictures of themselves as babies or very young children. As pictures are brought in, mount them behind plastic in such a way that names written on the back do not show and the photograph is protected. Any student unable to obtain a picture should get a parent's signature on the note at the bottom of the activity sheet. Those students may substitute a magazine cutout of a baby.

Presentation

On the day of the derby, pass out the photographs, making certain that no one receives his or her own photograph. The writing assignment—a description of one of the babies at the age of thirteen or fourteen—is outlined on the activity sheet. If it's possible to keep the photographs a few days longer, the pictures, now identified with name tags, and the projected descriptions make a bulletin board display that students enjoy.

Mystery Boxes

Purpose

To provide students with an opportunity to use ideas generated by classmates to write a mystery story

Preparation

Give students about a week to complete the mystery boxes as a homework assignment. They will need to follow these instructions.

1. Find a box. On the outside of the box, draw or paste magazine pictures of characters, settings, and objects related to the crime you have in mind. Then add the name of a crime; it can be written on a piece of paper or created from magazine cutout words. Be as imaginative as you can: art theft, kidnapping, embezzlement, extortion. Cover the outside of the box completely with pictures. You can make the mystery more complex by adding to the cast of characters and introducing more than one setting and object.
2. Inside the box put a clue. You may write this clue on a slip of paper or you may put in an object such as a rubber band, a threatening letter, or a knitting needle. Do not put anything of personal value into the box.

Presentation

When the mystery boxes are complete, students exchange boxes and study them carefully. Each student then attempts to create the mystery story that is suggested by the box he or she received. Students may introduce additional characters and supply further detail, but they may not ignore any information that is on the outside or the inside of the box.

Sharon L. Belshaw, Hopkins Junior High School, Fremont, California

Story of an Eyewitness

Purpose

To provide opportunities for students to write creatively about historical events with which they have become familiar through fiction or other reading

Preparation

Assign or read out loud to the class "The Story of an Eyewitness" by Jack London, an account of the San Francisco earthquake early in this century. If that selection is not available, provide background information on the earthquake from other sources. In addition, reproduce the activity sheet on page 233. This assignment may, of course, be adapted to follow any reading assignment—fiction or nonfiction—that incorporates a famous historical event: the Plague, the American Revolution, the westward migration, the Depression.

Presentation

Ask students to imagine that they were in San Francisco on April 18, 1906, and to choose one of the writing assignments described on the activity sheet. When the writings are completed, assemble them in a notebook with the following introduction:

As I was sorting out things in the attic of my grandmother's house in San Francisco, I came across a trunk filled with letters and papers dated April, 1906. I read through these papers and determined to put them into a book of reminiscences about the San Francisco earthquake. I hope you enjoy this material as much as I did.

Jackie Proett, Emerson Junior High School, Davis, California

Object Obituaries

Purpose

To use cast-off objects as the inspiration for a writing assignment

Preparation

Bring several old and well-used objects to class. Suggestions: a pencil stub, a completely dry tube of toothpaste, an apple core, a battered toy, a chicken bone, a partially unraveled mitten. Have these objects on display in class before beginning the assignment. Reproduce the activity sheet on page 234.

Presentation

Distribute the activity sheets and go over the specific points to be included in the object obituaries. Students may choose one of the cast-offs you have brought to class as the inspiration for an object obituary or they may substitute a throwaway of their own. Be sure to share the final papers in class.

Teddi Baer, Odle Junior High School, Bellevue, Washington

Weave a Mystery

Purpose

To generate ideas for writing mysteries

Preparation

Reproduce the activity sheet on page 235.

Presentation

Distribute the activity sheets and go over the instructions together. Later, share the mysteries; you might read the stories triggered by the same word group as a set so that students may compare how the same cues were handled by several authors.

A variation is to bring four or five miscellaneous objects to class: a tube of toothpaste, a crumpled paper napkin, a canopener, the Queen of Spades from a deck of cards—any set of diverse objects. Students then write stories in which each of the objects plays a part.

Margaret Tomita and Gale Kohlhagen, Hoover Junior High School, San Jose, California

Nature Myth

Purpose

To provide a structured guideline for students to follow in writing myths

Preparation

Reproduce the activity sheet on pages 236-237.

Presentation

Students sometimes write myths as part of a mythology unit. By following the guideline on the activity sheet, they will have less difficulty getting started and are more likely to turn in an organized product with an interesting level of detail.

Margaret Tomita, Hoover Junior High School, San Jose, California

Serendipity Stories

Purpose

To engage students in creative writing through their interest in science fiction

Presentation

Introduce the activity by asking students to recall science fiction themes from their reading and television and film viewing. List these at the board, and encourage as long a list as possible. Now ask students to contribute their own ideas about what the future may be like. Add these to the list. Finally, ask them to think of contemporary problems that might be reflected in science fiction. List these also.

When the science fiction thinking is completed, ask students to divide a sheet of notebook paper into a grid with nine equal squares. In their best brainstorming manners, they should write a setting in each square and then the name or a descriptive label for a character. After students have entered this material, ask them to number the squares from one to nine, moving from left to right across each row. Relying on the lists at the board, dictate nine science fiction topics to be copied on the grid. For example: manmade weather, genetic engineering, ex-robots, alien universes, mind control, new forms of energy, cloning, plant intelligence, modern monsters.

Each student now has nine ideas for science fiction stories; the numbered themes are identical, but the settings and characters differ. Each student then writes a "serendipity story," a story that uses all of the information in a given square.

Ebba Jo Spettel, Stephen Foster Intermediate School, Alexandria, Virginia

I Don't Know How to Start!

Purpose

To generate many ideas for writing stories

Preparation

Reproduce the activity sheet on pages 238–239.

Presentation

Introduce the activity with some general remarks on the difficulties writers often experience in getting started. Most of us would enjoy writing stories more if we could just get started. This activity will give us a push toward creating a story around four basic elements: character, setting, object, and problem.

Distribute the activity sheets. Ask each student to select one set of characters and a single item from the remaining three categories: setting, object, and problem. All the material chosen must then be used by that student in a single story.

The activity may also be run in small groups; pairs work well. Another variation is to cut apart the items listed under each category on the activity sheet. Mount each item on a separate card, using color-coded cards to maintain the four categories. Each student or pair of students then draws one card from each of the four piles and builds a story based on the information drawn. The activity may also be run with items prepared in advance by student committees. One committee creates the character cards, another the setting cards, and so on.

Sharon L. Belshaw, Hopkins Junior High School, Fremont, California

The *Odyssey*: Twenty-Six Writing Assignments

Purpose

To provide students with a wide variety of writing assignments based on a single literature assignment

Preparation

Reproduce the activity sheet on pages 240–241.

Presentation

The writing assignments described on the activity sheet are directed to the *Odyssey* but can be adapted for use with a number of other literary works. The ideas are appropriate for individual, small group, or class assignments.

Nancy H. Banks, LeRoy Martin Junior High School, Raleigh, North Carolina

Scrambled Sentences

Purpose

To increase student awareness of the importance of word order in sentences

Preparation

Scrambled sentences may be listed at the board, reproduced on a worksheet, or written on cards for use in a learning center.

Presentation

Write a short scrambled sentence at the board: angry was very John. Ask a student to unscramble it. Continue with easy, short sentences, gradually working in longer, more complex ones. The level of difficulty will be determined by the decoding skills your students demonstrate. Add variety to the activity by asking each student to write a scrambled sentence on a slip of paper. Neighbors exchange slips and the decoding is verified with the originator of the sentence.

Sentence Prescriptions

Purpose

To provide students with practice in writing sentences that fill a number of purposes: comparison, definition, cause and effect, enumeration, and the like

Preparation

Reproduce the activity sheet on pages 242-243. The final section requires you to provide prescriptions, so you will want to work out those number sequences ahead of time.

Presentation

Introduce the activity by reminding students that there are many interesting ways of presenting information. We can make comparisons or contrasts, provide definitions or causes, rely on metaphor or simile or example. In this activity we will explore new ways of saying things.

Distribute the activity sheets and go over the fourteen sentence types listed in Part I with the class. Ask the class to generate examples of each sentence type in addition to those given on the activity sheet. The prescriptions in Part II may be completed in class, and the prescriptions you provide in Part III may be assigned as homework. However you apportion the work, be sure to share the writing in class.

Sharon L. Belshaw, Hopkins Junior High School, Fremont, California

Expanded Sentences

Purpose

To encourage students to write more detailed sentences

Preparation

Reproduce the activity sheet on page 244.

Presentation

Introduce the activity by discussing bland, anemic sentences. Weak sentences sometimes need details to strengthen them, to add interest, precision, color. Write an example of a plain sentence on the board: The boy walked down the street. Point out that this sentence does not interest us very much. What else would we like to know? Use the contributions of the class to frame questions along these lines: What kind of boy was he? How did he walk? What kind of street was it? When was he walking there? Why was he walking there? List these questions on the board. Then ask students to rewrite the sentence answering all of the questions on the board. They may re-arrange words if they choose. Discuss and compare revisions.

Distribute the activity sheets and announce Assignment Overkill. Each box contains a part of a sentence. But the sentences are a little ordinary. The assignment is to add descriptive words and phrases, in short, detail, to make the sentences more interesting.

When students have completed the exercise, share favorite expanded sentences.

Sharon L. Belshaw, Hopkins Junior High School, Fremont, California

Combining Sentences

Purpose

1. To provide an opportunity for students to learn to avoid needless repetition in their writing and to create more complex sentences by combining simple sentences
2. To encourage students to evaluate sentences that contain the same information, to choose the one they believe is most effective, and to justify that choice

Preparation

Sentence combining strategies apply some relatively sophisticated principles, and this activity does not embody sentence combining theory sequentially or completely.[1] Instead, it suggests another way of involving students in the thoughtful revision of sentences. Reproduce the activity sheet on pages 245–246. The combining exercise there may be completed by each student individually, but the activity is livelier and probably more effective if you adapt it for small groups. To do so, cut apart the component sentences on the activity sheet and mount each one on a file card. Keep the cards in the numbered sets shown on the activity sheet.

Presentation

Divide the class into small groups of three or four students. Give each group one of the sets of component sentences to distribute among its members. Each member in turn reads out loud the sentence that he or she received. It's now up to the group to combine the component sentences into a single sentence. Do not settle for a single version. Instead, insist that each group come up with at least two versions of the combining sentence. Members then decide on the most effective combination they have written and star that sentence. They should then prepare to defend their choice to you as you move from group to group.

When a group finishes with one set of component cards, give them another. Keep the sets moving from group to group.

Notes

1. Useful references include Frank O'Hare, *Sentence Combining: Improving Student Writing without Formal Grammar Instruction* (Urbana, Ill.: National Council of Teachers of English, 1973) and William Strong, *Sentence Combining: A Composing Book* (New York: Random House, 1973).

Winning Combinations

Purpose

To demonstrate for students that their favorite authors practice sentence combining strategies

Preparation

Reproduce the activity sheet on pages 247–248. The sentences there are from Robert McCloskey's *Homer Price* (New York: Viking Press, 1943), but you may substitute lines from a favorite author of your students or passages from the class anthology.

Presentation

Students sometimes recognize in rather dramatic terms the validity of sentence combining tactics when the combining process is reversed. Distribute the activity sheets (or provide students with sentences written by their favorite authors) and ask students to list the component sentences that might have been used to create the combination sentence. The moral is clear: Yes, Virginia, published authors really do practice sentence combining.

Telegrams

Purpose

To provide students with practice in writing concise sentences

Preparation

Reproduce the activity sheet on page 249.

Presentation

Students need to learn to write concisely just as they need to learn to expand their ideas. Distribute the activity sheets and ask students to reduce each of the three incidents described there to a ten-word telegram. Be sure to share and compare telegrams when they are completed. An acceptable telegram must contain the essential message of the original paragraph.

Alliteration Creation

Purpose

To provide an opportunity for students to use alliterative language

Presentation

Begin by sketching a turkle on the board. What a turkle looks like is up to you! Then read the following paragraph:

> This is a turkle. Turkles take turns residing in Taffy Tunnels. Turkles eat truffles, teacups, toast, and tuna. Turkles like Tonka trucks, tiffany lamps, teasing, and turtles. Turkles tolerate tickling but turn tan at tarantulas. This turkle took my tennies and toes.

Ask students to create a paragraph following the turkle pattern. Jot down on the board these requirements:

1. Write a paragraph in which you describe a creature of your own invention. Use alliteration; that means every word—or as many words as possible—must begin with the same sound.
2. Include the following information about your creature: its name, where it lives, what it likes, what it does not like, and what it did to you.

Students may provide an illustration or model of their creatures. Be sure to provide a follow-up opportunity for sharing the art work and the alliterative paragraphs.

Sharon L. Belshaw, Hopkins Junior High School, Fremont, California

Winnie the Witch

Purpose

To create interest in description and narration through a humorous writing assignment

Preparation

Reproduce the activity sheet on page 250.

Presentation

This assignment is a natural for Halloween, but students enjoy writing about Winnie at any season. Distribute the activity sheets and go over the instructions together. Provide a place on the bulletin board for the drawings and writings because this is an assignment that students will insist on sharing. Or, if you prefer, assemble class booklets, one on Winnie's wardrobe, a second on her travels, and a third on her kitchen.

Astrid Collins-Battle, Edwin Markham Junior High School, San Jose, California

The Robot

Purpose

To provide a paragraph plan for a narrative writing assignment

Presentation

This activity fits nicely into a science fiction or "futures" unit, but it is also successful as an independent writing assignment and can be done in class or at home.

Introduce the activity by sketching the outline of a robot at the board. Do not draw in the details. Offer a lively introduction and go on to structure the writing assignment by jotting down a paragraph plan on the board. Something along these lines:

"Here it is! You've been asking for it and now you can have your own computer-run robot. This drawing is incomplete so that you may add special features to this terrific product of the space age. After you have completed your sketch, write a composition following this paragraph plan. The first paragraph describes how you acquired the robot. The second tells how you decided upon the name for your robot. The third describes how you programmed the robot to do three tasks for you, and the fourth tells how your robot got you into a terrible fix."

Sharon L. Belshaw, Hopkins Junior High School, Fremont, California

Red Riding Hood

Purpose

To provide an opportunity for students to experiment with parody

Preparation

You will need a copy of *Little Red Riding Hood.* In addition, reproduce the activity sheet on page 251.

Presentation

Introduce the activity by reading *Little Red Riding Hood* out loud to the class. Distribute the activity sheets and go over the instructions together. Allow approximately three days for students to complete the assignment in class. The assignment may, of course, be given as homework. In either event, be sure to share the results.

The suggestions for parody listed on the activity sheet may be adapted for use with selections other than *Little Red Riding Hood.*

Margaret Tomita, Hoover Junior High School, San Jose, California

Books for Children

Purpose

To provide students with an opportunity to write for a younger audience

Preparation

This activity is most successful if the books really are sent to younger children. An ideal situation is to make arrangements for students to take their books to a neighboring elementary school and read them out loud to younger students.

You may wish to help students make covers for their books. Using heavy poster board, follow these easy steps: (1) Cut 3/4" from the side of the front cover; retape this strip in its original position to form a fold. Punch three holes in this strip. (2) No cut is made on the back cover but holes are punched to match those on the front cover. (3) Use brads or yarn to assemble the book. The fold on the front cover allows the book to open easily.

Presentation

This activity requires about a week to complete. Give the assignment as follows:

"Write a story for a child, age four to ten. You may pick any subject for this story that you wish. Your book should be neat, well-written, and as clever as you can make it. Illustrations interest youngsters but are not necessary. You may cut pictures out of magazines if you are not sure about your art work.

"This is what your book must contain:

1. A cover, including the title of your book, your name, and the name of your publishing company.
2. Eight pages or more. These pages need not be completely filled with writing. You may include illustrations.
3. A short paragraph at the end of the book that tells about you (your interests, your age, etc.) so that the child or children who read your book will know more about its author. Include a picture if you wish.

"This is our schedule.

Day 1: Think about your book. Make a plan of the events in your story and start writing the rough copy.

Day 2: Turn in a general outline of your book. Continue work on the rough copy.

Day 3: Get your rough draft checked. Start working on art work and the final copy.

Day 4 and 5: Complete the final copy, make the cover, assemble the book."

The Game of the Name

Purpose

To challenge students to write an accurate set of location instructions and to follow a set written by a classmate

Preparation

A 5″ x 8″ card for each student is helpful.

Presentation

Ask each student to think of a hiding place for a slip of paper in the vicinity of the English classroom: a window sill, beneath a radiator, behind a door molding. You may want to declare certain areas (washrooms) out of bounds. As a homework assignment each student writes on a 5″ x 8″ card a numbered set of instructions that clearly explains how to get from the English classroom to that hiding place. The hiding place itself should not be named in these instructions, and students do *not* put their names on the cards.

Just prior to class the following day each student prints his or her name on a slip of paper and places it in the chosen hiding place. Collect the instruction cards in class and redistribute them so that each student receives another student's card. Set a time limit—three or four minutes are usually adequate. Students now go in search of the names of the writers of the instructions.

After the search, allow time for students to discuss problems they had in following directions and locating hiding places. It is likely that all name slips will not have been retrieved. Ask unsuccessful seekers to confer with the writers of those directions. At what step did the follower go awry? What words or phrases caused misinterpretation?

How-to Assignment

Purpose

1. To demonstrate to students the importance of providing accurate instructions
2. To provide an outline for students to follow in writing directions for a how-to task of their own choosing

Preparation

You will need the materials to make a paper airplane: paper, scissors, tape, perhaps a paperclip. In addition, reproduce the activity sheet on page 252.

Presentation

Introduce the activity by asking four students to take part in a writing experiment. Ask one student to leave the room immediately. No information is given this student. Ask the second student to create a paper airplane that will fly; provide the materials the student requests. As this student constructs the plane, the third student observes and dictates a set of directions for reproducing the plane. The fourth student writes down these directions. No conversation between the plane designer and the observer-dictator is allowed, but the recorder may ask for instructions to be repeated.

When the airplane is finished, put it out of sight for the time being and call in the student who was asked to leave. Give this student the written set of instructions and the necessary materials for constructing the plane. This student now attempts to build a plane by following the written instructions. No other help is allowed. Typically the student encounters problems, and the finished plane may not resemble the original model very closely. The experiment has made its point: Writing a set of directions that can be followed accurately is not an easy task.

In the follow-up assignment students choose a simple construction task which they can perform easily and competently: how to make a kite, a soap carving, a mobile, a shadow box, a tissue paper rose. They then write a set of directions for creating that object. Distribute the activity sheets and go over the how-to outline together. Encourage students to address each point of the outline in order as they write their instructions.

Nancy Saiter, Shaw High School, Columbus, Georgia

How to Tie a Shoe

Purpose

1. To challenge students to write clear directions for a simple everyday task
2. To provide students with a process breakdown that will enable them to write instructions more easily

Preparation

Reproduce the activity sheet on page 253.

Presentation

This assignment is an effective way to begin a unit on following and giving directions. It is best assigned as homework to be brought back the next day. Distribute the activity sheets and go over the instructions together. When students bring in their papers, ask them to pair off and test pragmatically the accuracy of each other's shoe-tying instructions. Some pairs may need to borrow a shoe that laces from a classmate.

From Here to There

Purpose

To provide students with an opportunity to write useful sets of directions

Preparation

If your community is large enough to have a city map, bring several copies of that map to class.

Presentation

Introduce the activity by creating two lists at the board; head one "here" and the other "there." Under each heading list with the help of the class familiar locations such as these:

Here

From the highway turnoff nearest your home
From the school nearest your home
From your house
From the gas station nearest school
From __________ Hospital
From __________ Shopping Center
From our school
From the intersection of __________ and __________ streets

There

To the main post office
To the airport
To your family's place of worship
To the city park nearest your home
To the library
To your doctor's office
To the nearest bank
To your best friend's house
To the nearest grocery store

Ask each student to choose one "here" and one "there" location and to write a detailed (at least one page) set of instructions that clearly explains how to get from here to there. Ask students to identify the two locations they are writing about at the top of the page. Students may consult a city map if necessary. They may not use expressions like "up the street" (instead, they might write "north") or "quite a way" (instead, they might write "five blocks" or "a half mile").

Judy Woods, Curtis Intermediate School, Santa Clara, California

Fire Drill

Purpose

To provide an opportunity for students to write an important set of directions: how to exit from their homes in case of fire

Presentation

Introduce the activity by pointing out that it is foolish to be without a family plan for exit and escape in case of a fire at home. This assignment is a first step in family protection. Here is a case where clear, step-by-step directions could save a life!

List the following steps on the board:

1. Draw a floor plan of your house or apartment.
2. Using this plan, think through how your family would exit in case of a fire in the kitchen, in a bedroom, and in a hall or stairway.
3. Explain in easily understood language how you and your family would escape each of the three fires. Write one paragraph for each of the three situations. You will need to be very specific about where family members are when the fire breaks out. For example, does the fire occur in the basement at 3 a.m. when your family is asleep in three separate bedrooms; or does the fire break out in the kitchen when your dad is frying bacon, you and your mom are setting the dining room table, and your sister is watching TV in the family room?
4. Attach the floor plan of your house or apartment to these three paragraphs.

This assignment is best done in class. Caution students not to spend too much time drawing a floor plan. You may want to grant extra credit to students who take the escape directions home for family reading. Ask that parents sign the directions after sharing them with the family.

Judy Woods, Curtis Intermediate School, Santa Clara, California

Making Witchcraft Work

Purpose

1. To give students an opportunity to write directions in a humorous vein
2. To encourage students to write parody

Preparation

A recording of the witches' scene (act 4) from *Macbeth* is useful but not essential as are copies of *Mad* magazine or other brief literary parodies. You will also need to reproduce the activity sheet on pages 254–255.

Presentation

This activity fits the Halloween season nicely, but students enjoy witchery anytime. Distribute the activity sheets and introduce the assignment by playing a recording of the witches' scene from *Macbeth*. Listening to cackling hags seems to put students into a receptive frame of mind! Alternately or additionally, you might assign parts and read through the scene. This practice familiarizes students with the language and helps them to decipher meaning through context. Oral reading also emphasizes meter and rhyme.

Provide a brief explanation of how the scene fits into the play as a whole and comment briefly on what Elizabethans thought of witches. Some classes depart on a fairly wide-ranging discussion of witchcraft: the Salem trials, the old lady on the corner, Sybil Leek. Encourage such excursions as long as they seem productive.

Because many of Shakespeare's terms are unfamiliar, a "translation" of the scene is essential. The class should be invited to discover the meaning of unfamiliar words through inflections, placement, or relationships to other words. For example, *ravined* can be identified as an adjective by its relationship to *shark; howlet* shares an ending with words like *piglet* and *booklet.* Students should notice how some words have changed in meaning *(drab)* or have left usage altogether *(chaudron).* Despite the difficulty of the passage, students enjoy learning about the terms. (Perhaps this delight derives from attending horror films or devouring cafeteria lunches!)

Move on to a brief definition of parody. Literary parodies from *Mad* magazine are helpful, but examples written for this assignment by students in previous semesters are especially useful. Here is one (by eighth grader Chris Sheldon) to tide you over until you have your own collection:

Green goat's glop and nose of gnu,
Soda pop and baby stew,
Dirty water from the sewer,
Chicken hearts and cow manure,
Skeleton of a grunting hog,
Chaudron of a barking dog,
Brindled cat tails (just a bit),
Monkey pus and camel spit,
Ear wax of a frothing bear,
Bloody fish heads, slime and rare,
Turkey lungs and partridge ribs,
Dirty liar telling fibs,
Hamster bile and donkey scat,
Liver meat of gutted rat,
Poison from a brown toad's warts,
Snarling bull's ring made of quartz,
Rabbit eyes and lizard feet,
Gorilla gizzards, sore and beat,
Mix these together and you will find
This stuff stinks more than a mule's behind.

Redirect student attention to the activity sheet, and go over the instructions together. Without a doubt, you will want to share these recipes in class.

Tom Gillett, East Junior-Senior High School, Rochester, New York

Letter to Another Student

Purpose

1. To provide students with an opportunity to exchange letters with students in another school
2. To provide students with an opportunity to practice using the friendly letter form

Preparation

Arrange ahead of time with a teacher in another school to exchange letters between classes. The exchange is especially practical if your school district has a free, intra-district mail service.

Presentation

Explain the letter exchange you have arranged and the possibility that students *may* get letters back. Each student then writes a letter using the friendly letter form. You may want to illustrate envelope and letter forms, using examples on an overhead projector.

Discuss the content of the letters and generate an idea list on the board: age, hobbies and interests, best (worst) subject at school, school activities, information about family, friends, pets.

Since the letters will be sent, they require a rough draft check before being copied over in ink.

Letter to an Incoming Student

Purpose

To provide students practice in using the friendly letter form by writing to incoming students

Preparation

This assignment is best done in the latter part of the school year. Arrange ahead of time to have the letters sent to students in a local elementary school who will be entering your school for the first time the following fall. You will need to reproduce the activity sheet on page 256.

Presentation

Introduce the activity along these lines: The students in your class are experts on your school. They know the in's and out's, the up's and down's, the do's and don'ts, the who and the what of your school. They can pass on their wisdom through friendly letters to students who will be enrolling next year. Distribute the activity sheets and go over the instructions together. Since the letters will be sent, a rough draft check is necessary before the final copy is made.

Margaret Tomita, Hoover Junior High School, San Jose, California

Letter of Appreciation

Purpose

To provide an opportunity for students to write and mail letters expressing appreciation

Presentation

Introduce the activity by pointing out that a letter frequently written by adults is the letter of appreciation. We like to express our appreciation for someone's helpfulness, kindness, or generosity—and we all like to learn that our actions are appreciated by others!

The assignment is to write a letter of appreciation to an adult; the letters will be mailed. Direct students to use the friendly letter form. Letters should be in ink and error-free, and a draft and final copy are necessary. One of the following letter-writing situations is selected by each student.

1. Any school depends on a number of adults to operate smoothly. We frequently overlook or take for granted the many services these adults perform for students and the school. (Take a few minutes to help students generate a list of names at the board: janitor, cook, library volunteer, principal, faculty advisors to student clubs and organizations.) Write a letter of appreciation to an adult whose services to our school you appreciate.
2. Think of an adult outside of school who deserves a letter of appreciation: mother or father, older sister or brother, other relative, adult friend, neighbor, employer.

Margaret Tomita, Hoover Junior High School, San Jose, California

Mail Call

Purpose

To spark student interest in practicing business letter form

Preparation

Reproduce the activity sheet on pages 257–258.

Presentation

Distribute the activity sheets and go over the instructions and sample letter with the class. You may want to define through discussion and example letters that are written to inform, to request action, and to praise or thank.

Since the letters written for this assignment are humorous, schedule a "Mail Call" later on so that letters may be shared in class. As a follow-up assignment, post the letters on the bulletin board and ask students to write responses to any two letters and deliver them to the students who initiated the correspondence. To ensure that all letters are answered, you may want to number the letters and ask students to draw numbers for one of their two letter responses.

Free and Inexpensive

Purpose

To provide students practice in using business letter form by writing for free or inexpensive materials

Preparation

Students will need a list of sources that offer free or inexpensive materials on request. The U. S. Government Printing Office is an excellent source, and your librarian can help you find others. You might also ask students to contribute. Issue at least three file cards to each student. Ask students to locate sources of free and inexpensive materials in the magazines they enjoy reading at home or in the library and to list each source, including the address and the item offered, on a separate card. Pool the cards as a class resource. An interesting list is also available in a recent publication of the United States Postal Service in cooperation with the National Council of Teachers of English: *All About Letters* (available from NCTE, Stock No. 01135).

Presentation

Introduce the activity by noting that even in this expensive day and age we can send away for free or inexpensive materials. Part of our ability to obtain these items, however, depends on our ability to write business letters.

Ask each student to choose one of the sources for free or inexpensive materials and to write a business letter requesting that item. Caution students that some items are not free and they must be sure to include the money needed. Sometimes a stamped, self-addressed envelope is required. Encourage students to follow business letter form carefully and to have their rough drafts checked before copying over the letters in ink. You might also remind them to state their requests simply, to underline the titles of pamphlets and books, and to say thank you.

Consumer Action

Purpose

1. To provide a setting in which students write letters of complaint and then attempt to resolve the problems they initiated through letters of adjustment
2. To provide students practice using business letter form

Preparation

Each student needs two envelopes. If you prefer, students may fold envelope facsimiles from sheets of paper.

Presentation

Introduce the activity by observing that everyone from time to time has problems with purchases. The film you sent for processing never came back; the sweater you ordered arrived in green instead of beige; the handle of the spinning reel for Dad's birthday was broken when you opened the carton; the dress you purchased faded even though it was marked "washable." Encourage students to contribute their own tales of consumer woe.

Ask each student to write a letter of complaint describing a real or fictitious consumer complaint. Both letter and envelope should follow correct form. The letter should describe the problem clearly. Urge students to provide facts instead of dwelling on their anger or disappointment.

In a follow-up assignment, deliver one of the letters of complaint to each member of the class who now writes a letter of response, again following correct letter and envelope form. Point out that a courteous tone is important and that the letter should offer a concrete solution to the problem: refund, repair, exchange, a request for further information.

My House

Purpose

To encourage students to use personal experiences in a poetry-writing exercise that emphasizes brevity and attention to word choices

Preparation

Reproduce two copies of the activity sheet on page 259 for each student. If possible, read "This Is the House" by Diane Vreuls.[1] Another poem on family life may be substituted or the activity may be used without an introductory poem.

Presentation

Introduce the activity by talking briefly with students about everyday experiences, relationships with family and friends, the "little things" that determine important life patterns. In "This Is the House" Diane Vreuls poignantly describes the physical and emotional kaleidoscope of family life, the everyday settings that "held our growing, our laughing, our loving."

Move from the intimate, common experiences suggested in this poem or from those generated by your introductory remarks to a discussion with students about the little things that make family life meaningful.

Distribute two copies of the activity sheet to each student, and talk briefly about the free verse frame shown there. Ask students to complete the three quatrains beginning "This is where" by describing three family experiences. The concluding quatrain requires sensory impressions: activities that can be heard, seen, and felt. Students may work on their poems in class, but they should not turn them in at the end of the period. Instead, ask them to read their poems quietly to themselves on the following day, trying to experience the natural rhythms of speech. If the words "aren't quite right," encourage students to change a word or phrase until the effect is pleasing. When students are satisfied, they should copy over their poems on the second activity sheet.

Without names, if students are shy, these pages make an eye-catching bulletin board display. This activity also serves nicely as an introduction to weekly journal writings.

Notes

1. "This Is the House" was written by Diane Vreuls when she was a freshman in high school. The poem appears in Robert C. Pooley, Alfred H. Grommon, Elsie Katterjohn, and Frances Magdanz, eds., *Perspectives* (Glenview, Ill.: Scott Foresman, 1963).

Margaret E. Rinkel, Mahomet-Seymour High School, Mahomet, Illinois

Anyone Can Poem

Purpose

1. To generate student interest in writing poetry
2. To provide a formula that ensures success in early efforts at writing poetry

Preparation

Reproduce the activity sheet on page 260. Dictionaries and thesauruses are useful.

Presentation

Poetry formulas are an easy and painless way to introduce students to poetry writing. Distribute the activity sheets and go over the formula and example together. Encourage students to use a dictionary or thesaurus to find fresh, precise words. Students may work in small groups or individually; in either case, encourage the sharing of poems.

Sharon L. Belshaw, Hopkins Junior High School, Fremont, California

Multiple-Choice Poem

Purpose

To provide students with a poetry-writing formula that ensures success

Preparation

Reproduce the activity sheet on page 261.

Presentation

Students cannot help but be successful poets with this formula because it is based on multiple choice. From each set of choices within parentheses, students select the word or phrase they like best. After they have chosen the combination of lines that appeals to them most, they copy over their poems.

You will want to provide your own sets of choices, but one version of a multiple-choice poem is offered on the activity sheet.

John Kallio, Hopkins Junior High School, Fremont, California

Collection Poems

Purpose

To provide students with a group experience in writing poetry

Preparation

Cut interesting and evocative pictures from magazines and mount them. You will need at least one picture for every four students.

Presentation

Ask students to form groups of four or more and give one picture to each group. After the group has studied its picture, each member writes a word, a phrase, or a sentence about the picture and makes a copy of that line for each member of the group. Members then exchange lines. After the exchange, each member has the line he or she originated and a line from every other member of the group. Students now arrange the lines as they wish to form a poem about the picture. These lines are then copied over to create a poem to be shared with the other members of the group.

A variation of this activity is to jot down a word on the board, almost any word—*headlight, pencil, daisy, run*—will serve. Each student in turn contributes a word or phrase triggered by the original word. List these word associations on the board. Each student then writes a poem by choosing words and phrases from the association list generated by the class. You might permit certain additions, for example, prepositions and articles. Each word on the association list, however, does not need to be used.

Sharon L. Belshaw, Hopkins Junior High School, Fremont, California

Five-Sense Poems

Purpose

1. To provide students with a poetry-writing formula based on the five senses
2. To encourage students to describe abstractions in concrete terms

Preparation

Reproduce the activity sheet on page 262.

Presentation

Before beginning this assignment, review the five senses. You may wish to jot down on the board descriptive words or phrases that reflect sensory perceptions. Ask the class to brainstorm along with you.

Distribute the activity sheets. Go over the five-sense formula for turning an abstract notion into a poem of concretions. The poems may be written at home or in class, but be sure to share the results in either case.

S. L. Fitzgerald, Sterling, Illinois

Septuplet

Purpose

To provide students with a poetry-writing formula that emphasizes mood change

Presentation

Before beginning this activity, consider with the class how abruptly mood can change and what triggers change. The clown's costume is hilarious; suddenly it becomes sinister. Fire evokes warmth, snugness, security; suddenly it conveys terror and panic. Discussing how mood changes are achieved in films may also help. These preliminaries will give students ideas for their poems later on.

Introduce the writing assignment by asking for a definition, through analogy with a couplet, of septuplet. More specifically, the formula for this septuplet is this: The poem has seven lines and a total of fourteen words. The first four lines describe an event. The fifth line contains only one word and abruptly changes the mood from happy to sad or vice versa. The last two lines show the new mood. Encourage students to try this formula with a variety of topics. Here is an example to get them started.

Butterfly
Sailing lazily
Through summer blue
Freely afloat
NET
Descends rudely
To capture freedom.

Sharon L. Belshaw, Hopkins Junior High School, Fremont, California

Diamanté

Purpose

To provide students with a poetry formula that emphasizes word value and change of tone

Preparation

Reproduce the activity sheet on page 263. Thesauruses and dictionaries are required for this activity, which uses synonyms and antonyms. You might, in fact, preface this poetry writing exercise with a class session on synonyms and antonyms.

Presentation

Distribute the activity sheets. Discuss the word *diamanté*, and ask students to note the configuration of the poem on the activity sheet. Go over the formula for writing the poem together, noting particularly the change of tone after line four and the use of antonyms in lines one and seven. These poems, because of their appearance on the page, make an especially attractive display on a bulletin board or in the school newspaper.

Iris M. Tiedt, South Bay Area Writing Project, San Jose, California

Found Poetry

Purpose

1. To provide students with a writing experience in which they create poems from miscellaneous printed material
2. To demonstrate how form and context alter meaning

Preparation

To help students with "found poetry," collect magazine and newspaper clippings, directions on product containers, advertisements, school bulletins, junk mail, and so on. Encourage students to bring in contributions.

Presentation

Explain to students that in this activity they will choose a piece of writing which already exists for a quite different purpose and alter it slightly to make it a poem. Directions from a box or can, an advertisement, a list of school rules, an obituary—no extant piece of writing is disqualified. Student insight and imagination, astute editing, and clever arrangement on the page are keys to finding poems in other forms of writing. Here are two examples.

School Rules

Sh-h-h
Be quiet
No talking
Don't run
in the halls
going to lunch.
Don't shout; don't run;
Don't chew gum.
Keep shirttail in
Wear a belt
Be quiet
Sh-h-h

John F. Kennedy

The body
is that
of a muscular
well-developed
and well-nourished
adult
Caucasian male
measuring seventy-two
and a half
inches
and weighing approximately
one hundred and seventy pounds
(from the *Warren Report*)

John Kallio, Hopkins Junior High School, Fremont, California

Dial-a-Poem

Purpose

To reduce anxiety about writing poems by providing students with a poetry formula based on their phone numbers

Preparation

Reproduce the activity sheet on page 264. Dictionaries are useful for verifying the syllable count.

Presentation

In this activity the student writes a poem in which the number of syllables in each of the seven lines is based on the digits in the student's phone number. After you have introduced the dial-a-poem concept, distribute the activity sheets and decode together the phone numbers on which the two sample poems are based. Then ask each student to create a poem following this formula.

Edward Pearson

Error Bingo

Purpose

To introduce a game in which students edit each other's writing

Preparation

Reproduce copies of the activity sheet on page 265. You may use the error bingo card shown there to get you started, but you will want to design your own cards to match the writing skills of your class and the materials you are currently teaching or reviewing. Because students don't have identical writing problems, the blank spaces on the bingo card are for errors a player finds that do not fit an error category printed on the card. Avoid isolated errors in your card design because they prevent students from winning. Conversely, too many blanks on a card may allow students to win without a reasonably thorough search for the errors currently being emphasized in class.

Presentation

Collect a set of compositions that are ready for editing and redistribute them randomly. Each student will also need a copy of the activity sheet and a pencil. Ask students to read the compositions carefully, circling and labeling errors. Students then cross out spaces on the bingo card that identify errors they have found and write in errors not printed on the card in the blank spaces. A student calls "bingo" when all squares in a vertical, horizontal, or diagonal row have been crossed out. Check the editing reliability of each student who calls "bingo," and extend the activity until there are at least five winners. You might want to provide prizes that students consider rewards—going to lunch early, apples. Papers are then returned to their authors who correct the circled errors.

A useful variation is to pair students before the game begins. Pairs exchange compositions, and the game is played as described above. After the game is over, paired students discuss the problems they have identified on each other's papers. Thus the game serves as the basis for a follow-up peer conference.

Patricia P. Kelly, Virginia Polytechnic Institute and State University, Blacksburg, Virginia

Proofreader's Tags

Purpose

To provide criteria for students to follow in editing their own writing and that of other students

Preparation

Reproduce the activity sheet on page 266. The categories shown on the proofreader's tags may change from time to time, depending on the material (punctuation, agreement, sentence variety) that you are currently introducing or reviewing in class. Do not, however, launch this system until you have provided training in proofreading to the class.

Presentation

Before students hand in a writing assignment, allow time in class for them to proofread their own work and, by exchanging papers, the work of other students. This process need not take more than ten or fifteen minutes. Ask students to certify each proofreading by filling out the proofreader's tags shown on the activity sheet. Before students turn in their papers, they should correct the errors proofreaders noted and staple both tags—their own proofreading certification and that of their peer proofreader—to the compositions.

Recycling Student Writing

Purpose

To provide students with an opportunity to edit as a class an anonymous piece of writing and to apply those editorial techniques to compositions of their own

Preparation

Read through but do not grade a set of compositions. Note errors which occur frequently. Now construct a counterfeit composition from those papers in which you incorporate examples of the common errors you noted earlier. You may wish to stress two or three specific points (inadequate paragraph development or lack of sentence variety, for example); in that case, include several examples of each problem in the counterfeit composition. Make an overhead transparency of this composition or reproduce it for distribution.

Presentation

Introduce the activity by noting that an important part of becoming a competent writer is learning to edit our own work. Project the counterfeit composition on a screen or distribute copies, and announce that you and the class are going to read and revise a piece of writing that is typical of the last set of compositions handed in by the class. Go over the composition paragraph by paragraph, commenting on its strengths and pointing out its problems.

Now comes the recycling! Ask students for specific suggestions to improve the total composition: "How can we recycle this composition to make it more effective?" Stress that recommendations be specific and do not violate the basic idea of the composition.

Because all students are looking at the same piece of writing, they have common ground from which to voice opinions. As suggestions are made, discussed, argued about, and refined, a renovated composition emerges. Make consensus changes on the transparency.

At the conclusion of the lesson, read the recycled composition to the class, contrasting it with the original "throw-away" version. Now return the uncorrected set of compositions from which you created the counterfeit writing. Ask students to apply the editorial techniques employed in class to their own work.

Richard H. Gray, Koscuiszko Junior High School, Enfield, Connecticut

Writing Workshop

Purpose

To foster a student-centered approach to editing and revision

Preparation

Before initiating a system incorporating peer evaluation, devote several class periods to the editing process.

Presentation

Although peer evaluation may be integrated into any writing program, this activity is based on the use of writing kits: a box or file containing the writing assignments for the semester (or other interval). Students choose an assignment from the kit and write a rough draft which is then checked by two student editors of their choice. This evaluation should include concrete suggestions for improvement as well as an error check. During a portion of each period given over to in-class writing, the teacher works on a one-to-one basis with as many students as possible. Students who have not had their writing checked by the teacher during this period leave their work in a designated spot (in-box) near the writing kits. Later, the teacher reads and edits these drafts. The writer then picks up the edited draft (out-box), refines it, and completes a final copy which is turned in for a second reading by the teacher. When the teacher has read this copy, it is posted near the writing kit. Posted papers serve as an idea bank for students who have difficulty getting started on a given assignment.

Judith M. Schifferle, Fitchburg State College, Fitchburg, Massachusetts

Unpunctuated Paragraphs

Purpose

To heighten student awareness of the relationship between the intonation and inflection of oral language and punctuation in written language

Preparation

Type several paragraphs, omitting punctuation marks and capital letters, and reproduce a copy for each student. Initially, select paragraphs of a fairly simple density.

Presentation

Distribute the unpunctuated paragraphs. Read a paragraph out loud to the class, taking time to make this reading expressive and accurate. As students follow along, they are to put in the punctuation marks. Following a text while listening to a good reading helps students grasp the connection between end marks of punctuation and the beginnings and endings of sentences. Indeed, as James Moffett and Betty Jane Wagner point out, "Following the text while listening to a good reader sound the intonation allows the learner to associate periods, capitals, question marks, and exclamation marks with the stopping and starting of sentences, and he can hear the differences among declarative, interrogative, and exclamatory intonations. He can hear and see simultaneously the pause-and-half-drops of commas and dashes, the change of personal voice indicated by quotation marks, and so on."[1]

Moffett and Wagner also suggest using recorded readings in a similar manner. Students follow the unpunctuated text as they listen to the recording and quickly connect punctuation patterns with voice intonation and logical units of thought.

Notes

1. *Student-Centered Language Arts and Reading, K-13: A Handbook for Teachers*, 2nd ed. rev. (Boston: Houghton Mifflin, 1976), pp. 237-38.

Phonetic Punctuation

Purpose

To increase student awareness of the relationship between oral language patterns and punctuation in written language

Preparation

Add to the fun of this activity with a Victor Borge recording that contains one of his oral punctuation routines.

Presentation

Introduce the activity by playing one of the bands in which Victor Borge inserts all marks of punctuation into conversation. (Example: "John comma would you please stand for the flag salute question mark") After the class has listened to Borge's act, conduct the remainder of the period using phonetic punctuation. You can extend the activity for several class periods if you wish.

For extra credit, students may talk to adults (such as parents or teachers) in phonetic punctuation for a designated period of time. The adults may then write a note of certification.

Punctuation: Inductive Reasoning

Purpose

To give students an opportunity to examine patterns in punctuation and to formulate rules of punctuation that fit them

Preparation

Reproduce several paragraphs that contain a number of different punctuation situations.

Presentation

Divide the class into groups of three or four. Provide each group with a copy of the paragraphs you have chosen. Ask each group to formulate a rule for each mark of punctuation (or capitalized letter) in the selection. After discussion and consensus, each group should put its rules into writing.

Reassemble the class and compare the rules formulated for each punctuation situation. Student rules will not necessarily reflect a "real" rule. Accept these improvisations as long as students feel they have a good explanation for a given punctuation mark, but work toward a single generalization for each punctuation situation.

As a follow-up activity provide each group with a different paragraph. After rules are formulated, groups exchange paragraphs and repeat the process. After all paragraphs have circulated, reassemble the class and compare rules. Is it possible now to formulate rules that govern punctuation situations in a number of selections?

Sharon L. Belshaw, Hopkins Junior High School, Fremont, California

Cartoon Punctuation

Purpose

To provide students with practice in writing and punctuating dialogue

Preparation

Collect cartoon strips that use lots of dialogue. Mount these on strips of paper or cardboard. Students will also need to refer to their literature anthologies.

Presentation

Give each student a cartoon, announcing that the class is going to rewrite cartoon dialogue as it would appear in a short story. Ask students to compare the dialogue in the cartoon with a passage of dialogue in their literature anthologies. With those materials at hand, point out that cartoonists use balloons in place of the quotation marks we find in other kinds of writing. In addition, they rely on drawings to show us how or where characters say what they say. In other kinds of writing, the author must tell us who is talking and how, when, and where that character is speaking. This information may be put in front of the quotation, in the middle of it, or after it. As each speaker makes a new statement, authors indent for a new paragraph; again, cartoonists merely draw in a balloon. Finally, cartoonists never get stuck in the old he-said-she-said routine; authors sometimes fall into that trap, but the monotony and colorlessness of that repetition can be avoided.

Ask students to help you compile at the board a list of lively, specific verbs that they might be able to use in place of faded, tired *said*. Here are a few to get you started: told, stated, exclaimed, preached, blurted out, cried, uttered, commented, chattered, lectured, declared, yelled, called, mentioned, divulged, appealed, nagged, asserted, shouted, remarked, ranted, affirmed, agreed.

Vary the activity by using one cartoon strip for the entire class, by using one in each of several small groups, or by providing a cartoon strip for each student. Class and small group work is often more successful because comparisons can be made, especially in the choice of said-substitutes, as paragraphing and punctuation are checked. In follow-up activities encourage students to add adverbs and prepositional phrases: "Who's on the phone now?" Dad called angrily from the hall.

Doris Clothier, Walter Colton Junior High School, Monterey, California, and Judy Woods, Curtis Intermediate School, Santa Clara, California

Punctuation Puzzlers

Purpose

To increase student awareness of the difference that punctuation makes in the interpretation of sentences

Preparation

Reproduce the activity sheet on pages 267-268.

Presentation

Distribute the activity sheets. Since the sentences there change meaning, often humorously, according to how they are punctuated, this activity is most effective when students tackle each puzzler out loud and discuss the changes in meaning that punctuation sometimes signals.

Spelling Survey

Purpose

1. To convince students to tackle "spelling demons" now
2. To demonstrate to students that adults, too, are troubled by spelling and continue to seek solutions to their spelling problems

Preparation

Reproduce five copies of the activity sheet on page 269 for each student.

Presentation

Introduce the activity along these lines. We all know that kids have trouble with spelling, but students might be surprised to learn that many adults continue to be troubled by certain words. As a class project, we are going to survey adults about their spelling woes. Perhaps by collecting a list of words that adults find difficult to spell and analyzing this list, we can discover what types of words are likely to be misspelled and why. We'll also ask adults if they rely on ingenious devices to help them remember how to spell troublesome words.

Distribute the activity sheets, giving five copies of the survey form to each student. Go over the form together in class and ask each student to interview five adults (over eighteen) outside of school.

When the survey is completed, help students analyze the results. Were certain words mentioned several times? If so, what were they? What word was mentioned most frequently? Why do these words cause so much difficulty? Do the troublesome words have characteristics in common? Were they, for example, homophones? Were they unusually long words or did they contain vowel clusters or silent letters? When the analysis is completed, students may present the results in charts or graphs. Finally, evaluate the mnemonic devices or other aids to memory cited by interviewees. Are some used by a number of people? Do some incorporate the same principle? Will students find them useful?

Mnemonic Devices

Purpose

To increase student awareness of mnemonic devices that can be used to help us spell difficult words

Preparation

Reproduce the activity sheet on pages 270–271.

Presentation

Distribute the activity sheets, explaining that mnemonic (memory) devices sometimes help us spell difficult words. Indeed, so many of us have our own personal spelling monsters that we keep inventing new devices to help us remember tricky spellings. Ask students to study this list and to keep it in their notebooks. Add to it from time to time, and encourage students to use it as a reference.

Sterling Eisminger, Clemson University, Clemson, South Carolina

Weekly Spelling Plan

Purpose

To provide students with daily spelling practice

Preparation

Whatever spelling lists you wish to use may be fed into this weekly plan.

Presentation

Explain that the daily exercises with spelling words (Monday through Thursday) will not be graded but that they will help students perform better on Friday's spelling test. Ask students to keep all spelling work in a separate notebook or in a special section of their English notebooks.

Following the five-day school week, the plan works this way. On Monday give students a pretest on the words in the week's list. Allow students to correct their own tests, as you spell the words orally or write them on the board. Ask students to rewrite the words they missed. The pretest helps students focus on the words they need to master instead of studying words they can already spell. On Tuesday ask students to find as many words within words as they can for the first half of the spelling list. For example, the word *language* contains the word *age;* the word *activity* contains *act* and *it.* The word *villain* contains *villa, in,* and *ill.* You will discover that students are better at finding words than you are! This activity is best done orally, with students working cooperatively. Ask students to write the words within words in their notebooks beside the spelling list. On Wednesday, repeat the words-within-words search for the second half of the spelling list. On Thursday give a practice test. Hopefully, students will have shown improvement from the pretest. Again, allow students to correct their own papers. Remind them that the words missed on Thursday will need to be studied carefully. On Friday administer the final test. Since students often learn spelling lists by rote, improve long-term memory by changing the word order in the two pretests and in the final test.

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Listening and Viewing

The growing tendency of the public to be entertained and informed through viewing and listening rather than through reading gives us a clear directive: we must teach students to use the media because the media already use them. The average high school graduate has spent twice as much time before the television set as in the classroom. As adults, our graduates spend 1200 leisure hours each year watching TV and 900 hours listening to the radio—only 10 hours per year will be spent reading books.[1] Many of us, however, have been slow to accept the challenge of teaching intelligent and critical listening and viewing. In a recent issue of *English Journal*, David England reviewed the response of teachers to television over the past thirty years and concluded, "If there is anything to be learned from such a brief and general retrospective, it is that the day-to-day instruction of those teachers whose very task is to deal with language and communication has remained irresponsibly unresponsive to the takeover of television. To date, our concern with television has in no way kept pace with television's phenomenal growth in importance in our culture."[2]

Much interference in good listening is brought about by the discrepancy between speaking and thinking rates. According to Ralph Nichols and Leonard Stevens, we normally speak between 125 and 150 words per minute, yet our thinking is five or six times faster.[3] What students do with "spare thinking time" determines whether or not they are good listeners. More efficient use of this time, suggest Nichols and Stevens, can be encouraged: listeners can think ahead of the speaker to draw conclusions; they can weigh evidence given in support of points; they can review what has been said; and they can search for meaning that is not necessarily explicit in spoken words.[4] The ten activities included in the first subsection, Listening and Following Directions, document their point: listening is an active process; good listeners are participants!

The activities in the second subsection, Viewing Critically, demonstrate that intelligent viewing, like thoughtful listening, is an active response. Several activities—Conflict on Television, Problem Solving on Television, Talking Back to Your Television, and Family Viewing, for example—suggest that teachers are accepting the media challenge in the 80s.

The average high school graduate has been a willing audience for between 350,000 and 400,000 commercials.[5] Little wonder that an advertising unit is nearly always a success in junior high and middle school classrooms! But students quickly learn that advertising can be misleading. Like the rest of us, they have regretted purchases, and they are anxious to protect themselves from unscrupulous selling methods and disappointing products. Although the activities presented in the third subsection, Understanding Advertising, cannot be construed as a unit, they should prove useful in supplementing advertising or media units. Teenagers represent a powerful buying force in our country and have joined the group singularly dubbed "The American Consumer." People cannot always be protected from themselves, but we can educate students to keep advertising in perspective—to understand its purpose, its techniques, and its power to influence.

Notes

1. Dave Burmester, "On to the New Basics," *California English* 12 (Nov. 1976): 2.
2. David England, "Television and the English Teacher: Teaching and Viewing in the Eighties," *English Journal* 69 (Jan. 1980): 83.
3. Ralph G. Nichols and Leonard A. Stevens, *Are You Listening?* (New York: McGraw-Hill, 1957), p. 78.
4. Nichols and Stevens, p. 82.
5. Burmester, p. 2.

Professional Reading

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Foster, Harold M. *The New Literacy: The Language of Film and Television.* Urbana, Ill.: National Council of Teachers of English, 1979.

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Building Block Bonus

Purpose

1. To emphasize the importance of careful listening
2. To demonstrate that listening is an active rather than a passive process

Preparation

You will need a set of building blocks that can be divided into two identical sets. Put each set of blocks on a separate table. Position the tables so that a student working with one set of blocks is unable to see a construction made by a student working at the other table. Or, if you prefer, put a divider between the two tables to obstruct vision.

Presentation

Ask a student to sit at each table. One student is the leader, the other is the follower. The leader creates a block construction while giving oral directions for its reproduction; the follower listens to these directions and attempts to build an identical construction. The objective is for the two students to build identical structures. There are three versions of the game, and they are to be played in the following sequence.

In the first version, the leader gives oral directions. The follower remains silent as he or she attempts to follow those directions; questions and comments are forbidden. In the second version, the leader again gives directions. This time the follower may ask yes-no questions of the leader. In the third and final version, the leader and follower may talk back and forth freely as the leader gives directions. You may want to switch students for each version. Obviously, the third version is most likely to produce identical constructions.

Follow up with a discussion of problems in communication, especially from the listener's point of view. Why is listening an active rather than a passive process? In what respects were the instructions successful? At what points did communication break down? Why?

Listening Skills on the Job

Purpose

To give students an opportunity to survey adults to learn the importance of listening skills in the world of work

Preparation

Reproduce the activity sheet on page 272.

Presentation

Introduce the activity by pointing out that most people don't realize how important following directions is in the world of work or how often careful listening is required on the job. Some people don't care about instructions or careful listening until, unfortunately, it's too late: the contract is delayed because the wrong forms were mailed; a new appliance doesn't work properly because the person who installed it didn't pay attention to the instructions in the manual; an accident occurs on the assembly line because the supervisor's warning went unheard.

Distribute the activity sheets, directing each student to talk to five adults about how listening skills and the ability to follow directions influence their working lives. Encourage students to interview people from as many different occupations as possible: accountant, factory worker, homemaker, butcher, teacher, secretary, postal worker, cashier, custodian, hair stylist, gas station attendant, librarian, police officer.

Allow ample time for students to conduct the survey and initiate follow-up discussions when the interview data are shared in class.

Judy Woods, Curtis Intermediate School, Santa Clara, California

Mistake Tape

Purpose

1. To emphasize the importance of careful listening
2. To demonstrate that listening is an active rather than a passive process

Preparation

Choose a selection to read that is no longer than two or three typed pages. Much shorter material can be used. Reproduce a copy of the passage for each student. Tape your reading of the selection, changing some words to synonyms as you read. Original text: "The shark is the most feared animal in the sea; yet there are many other, more deadly creatures to be found there." Taped version: "The shark is the most feared animal in the *ocean;* yet there are many other, more *dangerous* creatures to be found there." The number and type of "mistakes" you include will vary according to the abilities of your students and the difficulty of the material. If you wish, include comprehension questions at the end of the tape. Material from the class anthology may also be used; students can then follow along in their own copies of the text and you will not need to reproduce the selection.

Presentation

Distribute copies of the selection and explain that students will listen to a taped reading of this script. Some words, however, have been changed in the taped version. Whenever students hear a word that varies from the typed script, they are to circle that word. If you have included comprehension questions, they may be answered orally or in writing on the back of the typed script. You may wish to play the tape a second time so that students can check their listening accuracy.

Fill-in Tape

Purpose

To emphasize the importance of careful listening by adapting the cloze technique to a listening exercise

Preparation

Choose a reading selection that is no longer than three or four typed pages. Much shorter material can be used. Reproduce a copy of the passage for each student, leaving out words that will not be immediately recognized as missing. For example: "The shark is the feared animal in the sea; yet there are many other deadly creatures to be found." If you check back to the original passage in the preceding activity, you will discover that the missing words are *most*, *more*, and *there*. Do not provide blanks to cue these missing words. Now tape the selection, reading all words exactly as printed in the original version.

Presentation

The fill-in tape, a cousin of the mistake tape in the previous activity, adapts the cloze technique used in reading assessment (every fifth word is omitted from a passage and students are asked to supply the missing words) to the purposes of a listening exercise. Distribute copies of the selection, pointing out to students that words are missing. As the tape is played, students insert the missing words as they are spoken on the tape. Ask them to use a caret sign (‸) at each insertion to make the exercise easier to check.

Song lyrics may also be used in this assignment, creating a variation that students enjoy. Students spot the missing words from the lyrics on the chalkboard as you play a recording of the song.

Pay-Attention Tape

Purpose

1. To encourage students to listen carefully and to retain the details of instructions given orally
2. To provide a listening exercise into which vocabulary from any content unit may be fed

Preparation

Reproduce the activity sheet on page 273. The words used to create the grid shown there come from a social studies assignment, but you can design grids using vocabulary lists from any unit you are currently teaching. The words you choose and the directions you give will, of course, vary with the grade level of the students you teach. A blank grid is also provided on the activity sheet.

Now tape the script given below; it correlates with the grid on the activity sheet and can serve as a model for the directions you write for other word lists. Check the speed at which you read by replaying a portion of the tape; you may want to adjust your tempo and retape.

This tape challenges you to pay attention to what you hear. You have been assigned a number. From now on, you will follow the directions given for that number. Listen carefully for your number always! Are you ready?

Number 2: In space 2A, write the meaning of the Latin phrase in 3B.

Number 4: In space 2D, write the name of a political party that comes from the word in 2C.

Number 1: In space 3A, write a word that begins with the same four letters as the word in 3C.

Number 3: In space 1C, write a nonpolitical meaning for the word in 1D.
Number 1: In space 5A, write two words that begin with the same prefix as the word in 4A.
Number 4: In space 4B, write the name of a political party that comes from the word in 3C.
Number 2: In space 4C, write the name of the holiday that comes to mind when you read the word in 1B.
Number 3: In space 4D, write a synonym for the word in 3D.

Now we are going to change the procedure. Instead of reading a number first and then the directions, I will read the directions first and then a number. This means you will have to be prepared to carry out each task, but you will actually complete only those followed by your number. Are you ready?

In space 5D, write the name of a state that is also the name of a military hero associated with the word in 1D (number 1).

In space 5C, write the two-letter word that best connects the word in 5B with the word in 1B (number 3).

In space 2B, write the number of years indicated by the word in 4A (number 4).

In space 2D, write three three-letter words made from letters in the word in 2C (number 2).

In space 4C, write two words that rhyme with *near* made from letters in the word in 5B (number 3).

In space 4B, write the name of a multi-legged animal whose name contains the same base word as the word in 4A (number 2).

In space 3A, write two words made by adding word endings to the word in 1D (number 4).

In space 1A, write the name of an object often found in our purses or pockets on which is printed the words found in 3B (number 1).

Presentation

Ask students to count off from one to four. Distribute the activity sheets and ask students to circle their assigned numbers. Give no further instructions. Instead, turn on the tape. If chaos results, it may be necessary to begin the tape a second time, but students soon learn to attend more carefully. Check the exercise by replaying the tape, stopping and starting as necessary, and calling on volunteers to provide the answers.

Adapted from *Celebrating America* by Candy Carter (San Jose, Calif.: Contemporary Press, 1976).

Listening Relay

Purpose

To set up a relay game in which students listen to and follow directions

Preparation

Jot down directions that tell students how to perform a number of simple actions, for example, how to get from one designated point in the room to another. Include two steps and even four or more steps in these directions: "Tap your forehead once, walk to the south window, clap your hands, return to your seat and tap your forehead twice." Your lists will need twenty or more items, depending on the size of the class.

Presentation

Divide the class into two relay teams. Read one of the directions from your list to Team I; do not repeat the directions. A student from Team I then attempts to follow those instructions. If the player succeeds, the team scores one point. If the player does not succeed in following each step of the directions correctly, a student from Team II gets a chance to earn the point. Play alternates between teams. The team with the most points at the end of the game wins.

To vary the game, ask students to write out directions for their opponents to follow. A student from Team I, for example, reads his or her directions aloud for a member of Team II to follow. A point is given to Team II if the directions are followed correctly. You may also give a point to Team I if the directions were clearly and correctly written. This scoring system, surprisingly enough, does not produce a tied score.

Sally E. Myles, Balboa Junior High School, Ventura, California

Dot-to-Dot

Purpose

To encourage students to listen carefully and to follow directions accurately

Preparation

Devise a dot-to-dot drawing in which the dots are not numbered consecutively and not all the dots are used to complete the picture. Students will now need to follow a set of instructions if they are to connect the dots correctly. Reproduce a copy of this exercise for each student.

Presentation

Distribute copies of the dot-to-dot exercise, explaining that students will see something that looks like a dot-to-dot drawing but that they cannot complete the picture without listening to and following your directions. Dictate the order in which the dots are to be connected. You may make the instructions more difficult to follow by including more than one step in a single statement: "Draw a line from dot 6 to dot 12 to dot 3 to dot 32." Do not repeat instructions, but careful listeners will manage to complete the picture.

Sally E. Myles, Balboa Junior High School, Ventura, California

Follow Along

Purpose

To focus student attention on the importance of careful listening

Preparation

To save checking time later, you may wish to prepare a transparency of the answer key for the listening exercise described below.

Presentation

Ask each student to take out a sheet of notebook paper and a pencil. Read the following instructions, repeating each step once. Ask students to listen the first time and to follow the instructions the second time. You may elect to omit the repetition of steps, thereby increasing the difficulty of the activity. Here are the directions:

1. Write your name, last name first, in the upper right-hand corner of the paper.
2. Write the name of this school in the middle of your paper.
3. Draw a circle in the lower left-hand corner of your paper.
4. Write, in words, the numbers six, four, eleven, in the upper left-hand corner of your paper.
5. Put a rectangle around the name of your school.
6. Draw a triangle in the lower right-hand corner of your paper.
7. Draw a vertical line about one inch long over the circle in the lower left-hand corner.
8. Put a square around the triangle.

Project the answer-key transparency and ask students to check their work. Briefly, discuss the results. Reread steps to help students understand specific errors.

Vary the exercise by changing the directions. Those given above, in fact, are only a guide for others of your own design.

Sally E. Myles, Balboa Junior High School, Ventura, California

Notetaking Demonstration

Purpose

To demonstrate to students the value of taking notes

Presentation

Give students fairly complex directions for a mock assignment without telling them that you will immediately give a quiz on those directions. Follow up with a quiz that asks specific questions about the directions you gave. Now, give a second mock assignment. This time ask students to take notes. Again, follow up with a quiz about the assignment but allow students to use their notes to answer the questions. The second quiz should yield better scores than the first one. This exercise shows rather dramatically the benefits of writing down assignments and taking notes.

Sally E. Myles, Balboa Junior High School, Ventura, California

Introduction to Notetaking

Purpose

To introduce students to principles of organized notetaking

Presentation

Students are often expected to take lecture notes without really having been taught how. Further, once they have furiously scribbled their notes, they are often unable to decipher them. A simple notetaking tactic helps many students. Ask students to fold sheets of notebook paper vertically about three inches in from the left side. (This type of notetaking paper is available in some college bookstores and is referred to as "Harvard Rule.") Students then list main points in the left-hand column and supporting ideas in the right.

A second tactic is to provide students with a notetaking outline that covers the main points of a lecture you intend to give. This outline helps students to grasp the organization and structure of the lecture and at the same time shows them how good notes should look. The notetaking outline, as shown in the example below, supplies main headings but leaves space for students to add supporting detail. Be sure that the outlines you create match what you plan to say in your lectures! As the school year progresses, wean students away from your outlines and encourage them to build their own into their notes.

I. Pioneers in the 1840s
  A. Reasons for emigrating
    1. ______________________________
    2. ______________________________
  B. Reasons for failure of emigrating parties
    1. ______________________________
    2. ______________________________
    3. ______________________________
  C. Reasons for success of emigrating parties
    1. ______________________________
    2. ______________________________
    3. ______________________________
    4. ______________________________
II. Early Settlements
  A. Agricultural
    1. ______________________________
    2. ______________________________
    3. ______________________________
  B. Mining
    1. ______________________________
    2. ______________________________
  C. Religious
    1. ______________________________
    2. ______________________________
    3. ______________________________

Family Viewing

Purpose

1. To give students an opportunity to record and analyze the television habits of their families
2. To involve the students' families in a discussion of viewing habits

Preparation

Reproduce the activity sheets on pages 274-275: Instructions and Analysis of Data and Data Sheet. Students will need a copy of the Data Sheet for each television set in their homes.

Presentation

Distribute the activity sheets. If the results are to be meaningful, families must cooperate in the collection of data and in the follow-up discussion.

Go over the instructions with the class, emphasizing the importance of convincing every family member—even preschoolers—to cooperate. The real value of the survey lies in the family discussion that follows the collection of data, but you will also want to schedule a follow-up discussion in class.

Television Interest Inventory

Purpose

To encourage students to review and analyze their television viewing habits

Preparation

Reproduce the activity sheet on pages 276-277.

Presentation

Distribute the activity sheets. The inventory questions were developed by the Curriculum Branch, Division of Instructional Services, Los Angeles City Schools. Completing the inventory encourages students to reflect on their television viewing habits. Later, completed inventories can be used to compile a class profile of television tastes and habits.

Melvin Stowsky, Sun Valley Junior High School, Los Angeles, California

Television Survey

Purpose

To provide students with an opportunity to determine which television shows are most popular and why

Preparation

Reproduce the activity sheet on pages 278-280.

Presentation

Distribute the activity sheets and set a deadline for the assignment. Several days are needed for the collection of data since each student interviews fifteen people. Go over the instructions as a group, emphasizing that students should seek out people from a variety of age and occupation groups.

Although the activity sheet provides for the summarization of each student's data, you may want to undertake a class summary. Pooling data creates a larger and more valid information base and a greater opportunity for interpretation and speculation.

Conflict on Television

Purpose

To encourage students to analyze the types of conflict and resolution they see portrayed on television

Preparation

Reproduce the activity sheet on page 281.

Presentation

Introduce the activity by reviewing the elements of simple conflict as typically defined in discussions about literature. Conflict is a struggle between opposing forces; it may represent a clash of actions, ideas, desires, values. Conflict that takes place between characters or between a character and an outside force is often called external conflict; conflict within a character is usually called internal. A person struggling to land a fish or win an argument or a fist fight is engaged in external conflict. A character who is struggling to decide between two courses of action is experiencing internal conflict. You may want to take a few minutes for students to illustrate these two types of conflict with examples from literature recently read in class or from current films. Sometimes, of course, a given conflict may contain elements of both external and internal struggle.

Go on to introduce the notion that conflicts are typically resolved in literature and films, that is, the dramatic conflict is worked out in some way—not always is the resolution "happy" or "fair," perhaps "satisfactory" is a better word. Look back to the examples used when discussing external and internal conflict and ask students to suggest how these conflicts were resolved.

Distribute the activity sheets and announce that during the coming week the class will analyze conflict and resolution as they are portrayed on television. Go over the instructions together and set a deadline for the assignment.

Later, share the conflict-resolution data in class. Can generalizations be made? Does television tend to portray more external or internal conflict? Do certain programs tend to emphasize physical conflict? Do resolutions of conflict tend to follow a pattern in certain types of programs? Are resolutions for the most part "satisfactory"? Why or why not? The conflict data may also be used in the activity that follows, "Problem Solving on Television."

Astrid Collins-Battle, Edwin Markham Junior High School, San Jose, California

Problem Solving on Television

Purpose

1. To encourage students to analyze how problems are solved on television
2. To give students an opportunity to provide alternate solutions to those problems

Preparation

Reproduce the activity sheet on page 282. This activity is designed to use the data students collected in the previous activity, "Conflict on Television." You may, however, adapt it for use as an independent activity.

Presentation

Remind students of their earlier analyses of television conflict. They identified many different kinds of problems and noted how they were solved. Now they are going to turn scriptwriter: How would they have solved these problems?

Distribute the activity sheets and go over the instructions together. When students have completed the assignment by providing alternate solutions to three of the six problems they described in the earlier activity, share the results in class. Encourage especially a discussion of the data in the last column of the activity sheet: Which solution do you think is better? Why?

Astrid Collins-Battle, Edwin Markham Junior High School, San Jose, California

Sleuthing the Sleuths

Purpose

To encourage students to compare television programs within the same genre, in this case, mysteries

Preparation

Reproduce both activity sheets, pages 283–284: Data Sheet and Analysis of Data. The data headings and the evaluative questions shown there may, of course, be adapted to review other television genres: comedy, westerns, family drama, news.

Presentation

Distribute the activity sheets and set a deadline for the mystery reviews. A week is probably the minimum time required to complete the assignment. Go over the instructions together, helping students to differentiate between mystery programs and those that might more legitimately be labeled "suspense." Later, share the data, especially the paragraphs which describe sleuthing styles.

Talking Back to Your Television

Purpose

1. To encourage students to respond to a television program by writing a letter of praise or criticism
2. To practice business letter form

Preparation

Reproduce the activity sheet on page 285.

Presentation

This activity may be part of a unit on letter writing or part of a unit on television evaluation.

Ask students to choose a television program about which they have strong feelings, positive or negative, and to note which network produced the program. They may react to a particular program or to a series in general. The reaction is to take the form of a letter that will be sent to the producing network. To ensure that letters will be answered, mail each letter separately.

Distribute the activity sheets and go over the instructions and sample letter. Because these letters will be sent, students should have their rough drafts checked before making final copies. Later, share the network replies through a bulletin board display.

Analytical Television Viewing

Purpose

To provide students with study questions that will encourage reflective and analytic television viewing

Preparation

The discussion questions offered below were developed by the Curriculum Branch, Division of Instructional Services, Los Angeles City Schools. You may, of course, revise and expand these lists to direct the discussion to meet your own teaching objectives.

Presentation

Assign for home viewing one television program from each of four categories: plays, comedy, information, music. These assignments should extend over several weeks, and you may want to make program choices based on class suggestions. Ask students to keep the appropriate question list at hand while viewing and to jot down their answers as the basis for follow-up discussion in class

Here is a beginning question list for each viewing category.

1. Plays
   a. Did the situation and characters seem real or false?
   b. Did you "live through" the experience?
   c. Were the actors and actresses appropriately cast?
   d. Did the sound effects and music set the proper mood?
   e. Did the costumes and the setting suit the play?
   f. Did the plot build to a climax and have a reasonable ending?
   g. Does the play mean something to you?
2. Comedy
   a. Was the humor wholesome rather than directed at persons or groups who might be hurt by it?
   b. Was the humor basically slapstick or did it serve another function?

3. Information
    a. Did the program hold your interest?
    b. Did you learn something from it? What?
    c. Did it give you a better understanding of certain people or problems? Explain.
    d. Did the speakers distinguish between statements of fact and opinion?
4. Music
    a. Was the music, whatever the kind, well performed?
    b. If there were explanations or interpretations, did they add to the enjoyment of the program?
    c. Why do you think the selections were performed in the order in which you heard them?

Melvin Stowsky, Sun Valley Junior High School, Los Angeles, California

All-Purpose Film or Filmstrip Review

Purpose

To encourage students to summarize and evaluate films and filmstrips shown in the classroom

Preparation

Reproduce the activity sheet on page 286. You may want to reproduce this evaluation form in relatively large quantities since it can be used throughout the semester.

Presentation

Most of us use filmstrips or films during the school year, but making up individual worksheets for each item is time consuming. As a result, students often view these materials without written follow-up. The all-purpose review shown on the activity sheet allows students to summarize and evaluate film material from almost any unit of study. The completed reviews may also be used as a springboard for class discussion.

Nine-Point Movie Analysis

Purpose

To provide students with study questions that will encourage reflective and analytic movie viewing

Preparation

Reproduce the activity sheet on page 287. The nine-point discussion list offered there was developed by the Curriculum Branch, Division of Instructional Services, Los Angeles City Schools. You may, of course, revise and expand it to direct the discussion to meet your own teaching objectives.

Presentation

The Nine-Point Movie Analysis may be used as a viewing guide for an in-class film or for an out-of-class film assignment. Follow-up discussions may encourage open participation or rely on more structured formats. A nine-member panel, for example, may divide up the nine points, allowing each member two or three minutes. A group of two or three students may be assigned to each of the nine points and asked to prepare a three-minute discussion. The nine-point analysis may also be used to prepare a fact sheet from which students write a movie review.

Melvin Stowsky, Sun Valley Junior High School, Los Angeles, California

Menu Writing

Purpose

To alert students to the appeal of descriptive writing and the connotative values of words

Preparation

Obtain a school cafeteria menu for the coming week and reproduce a copy for each student.

Presentation

Distribute copies of the school cafeteria menu for the upcoming week. Go over the menu together, discussing how entries might have been written to make the food sound more tempting. List at the board descriptive words and phrases generated by the class. You might want to list these by category: taste (luscious, delicious, tasty, mouth-watering, juicy); appearance (red, well-done, golden brown, home-baked); texture (flaky, crunchy, smooth, soft, creamy, thick, tender, chewy).

Now use words from this list to rewrite one day's menu. Suppose for example that the regular offering listed cheeseburger, French fries, salad, and plums. The new version might read, "A delicious, well-done but juicy cheeseburger accompanied by golden brown, tasty *pommes frites.* At the side, a garden-fresh, specially seasoned calico salad. For a healthy dessert, juicy and tender, tree-fresh purple plums."

Ask students to rewrite each day's menu for the following week using descriptive words with positive connotations. If you like, offer a prize for the best menu revision for each day—perhaps a free meal at the school cafeteria. Another idea is to ask the cafeteria staff to substitute a menu revised by your class in place of the usual version. If your school issues a daily or weekly bulletin that includes the cafeteria menu, ask to have the revised menu printed instead of the standard version.

Margaret Tomita, Hoover Junior High School, San Jose, California

Testing Advertising Claims

Purpose

1. To provide students with an opportunity to test advertising claims
2. To write follow-up letters to manufacturers when claims prove to be false or misleading

Preparation

Reproduce the activity sheet on pages 288–289.

Presentation

You may want to introduce this activity by discussing in class the claims made by current newspaper, magazine, television, billboard, or radio advertising. Are claims implied or stated? What consumer experience does the class have that can be used in evaluating these claims? What kinds of lab experiments could be set up to test these claims?

Distribute the activity sheets and go over the instructions together. Set a deadline for completion of the project. Allow a week or two since testing must be carried out at home. Later, when product choices have been made, you may want to schedule time in class for students to describe the testing procedures they have designed. Encourage students to assess the validity and practicality of each other's tests. Some tests may need to be redesigned to ensure impartiality or reliability.

When lab reports are complete, share the test results in class. If letters regarding false or misleading advertising are to be written, you will want to check rough drafts before final copies are prepared for mailing. Later, share replies from manufacturers in class.

Margaret Tomita, Hoover Junior High School, San Jose, California

Television Advertising Survey

Purpose

To increase student awareness of the amount and content of television advertising

Preparation

Reproduce both activity sheets, pages 290-291. Each student will need three copies of the Data Sheet and one copy of the Summary.

Presentation

Introduce the activity by reviewing advertising techniques commonly used on television: Happy Family, Plain Folks, Experts or Famous People Say, Snob Appeal, Youth Appeal, Scientific or Statistical Approach, and Concern for Public Good. Names for these techniques vary and you may use any set of terms you prefer.

Announce that students will need to watch television commercials as a homework assignment for the next three nights. They are to complete a fifteen-item tally, including product advertised, length of commercial, and advertising technique employed, on each of the three consecutive nights. Distribute the activity sheets, including three copies of the Data Sheet for each student. Go over the form together.

After the three-day survey is complete, each student should use the data to answer the summary questions. Share the results in class, especially the information on advertising techniques.

Madison Avenue Comes to School

Purpose

1. To acquaint students with the fundamentals of an advertising campaign
2. To improve student ability to communicate an idea to a group
3. To provide an assignment in which teamwork is essential for success

Preparation

Reproduce the activity sheet on page 292. Videotape equipment is useful, but students will also enjoy presenting their ads in person. If possible, arrange with an advertising agent or other specialist to come to class to evaluate the advertising campaigns.

Presentation

Divide the class into groups of four or five students. Allow four or five class periods to complete the advertising campaign. In addition, some students may want to work together after school to finish the project.

Distribute the activity sheets and go over the phase sheet together. Teamwork will be important to the success of the campaign, and deadlines must be met. Be sure students fill in the blanks provided for due dates. The project concludes with presentations made before the class and evaluations by you, the students, and a media professional if you were able to schedule one.

Judy Woods, Curtis Intermediate School, Santa Clara, California

Television and Radio Commercials

Purpose

To increase student awareness of the techniques and impact of television and radio commercials

Presentation

The two activities below were developed by the Curriculum Branch, Division of Instructional Services, Los Angeles City Schools. You may use them in almost any media unit you devise.

1. The following questions help to generate discussion about television and radio commercials.
   a. Give examples of different kinds of advertising—series sponsorship and spot advertising, for example. What are advantages of each?
   b. When within a program do you prefer to hear the commercial? What are the advantages and disadvantages of various time slots?
   c. Can you recall several clever commercials? Why do you think you remember them?
   d. Can you recall a commercial that tied into the content of the program itself?
   e. What commercials annoy you? Why do you think they irritate you?
   f. Do you consider advertising a service?
   g. What are some of the tricks of advertising?
   h. Does advertising affect what you think and do? Can you remember doing anything as a result of an advertisement on radio or television?
   i. What people, in your opinion, do the best jobs with commercials? What qualities do they possess that help sell particular products or ideas?
   j. Do you think we have better or worse programs on television and radio because of advertising?

2. Write a paper about radio or television commercials in which you discuss a commercial that you consider effective and one that you do not. Give reasons for each of these opinions. As a follow-up activity, write an original script for a television or radio commercial that you consider effective. Be prepared to explain to the class why you believe your commercial will be effective.

Melvin Stowsky, Sun Valley Junior High School, Los Angeles, California

Brain Strain

Purpose

To provide students with five expository writing assignments dealing with the subject of advertising

Preparation

Reproduce the activity sheet on page 293.

Presentation

Distribute the activity sheets. Each student may choose the writing assignment he or she wishes to complete or students may be asked to choose two or more assignments to complete. Class discussion may precede and follow each assignment. Panels or debates may also be substituted for one or more of the writing assignments.

Judy Woods, Curtis Intermediate School, Santa Clara, California

WORKING WITH OLD AND MIDDLE ENGLISH: FROM "THE MILLER'S PROLOGUE"

name ____________________________

---

1. Here is a transcription of what you have just heard.

Heere folwen the wordes bitwene the Hoost and the Millere.
Whan that the Knyght had thus his tale ytoold,
In al the route nas ther yong ne oold
That he ne seyde it was a noble storie,
And worthy for to drawen to memorie;
And namely the gentils everichon.
Oure Hooste lough and swoor, "So moot I gon,
This gooth aright; unbokeled is the male.
Lat se now who shal telle another tale;
For trewely the game is wel bigonne.
Now telleth ye, sir Monk, if that ye konne,
Somwhat to quite with the Knyghtes tale."
The Millere, that fordronken was al pale,
So that unnethe upon his hors he sat,
He nolde avalen neither hood ne hat,
Ne abyde no man for his curteisie,
But in Pilates voys he gan to crie,
And swoor, "By armes, and by blood and bones,
I kan a noble tale for the nones,
With which I wol now quite the Knyghtes tale."

2. Try to "translate" these words from the poem.

Knyght ____________________ konne/kan ____________________

Hooste ____________________ swoor ____________________

fordronken ____________________

3. From listening to and reading this section of "The Miller's Tale," we can figure out that the people in this story are being led by a ____________. A ____________ has just told a story, and the host has just asked the ____________ to keep the storytelling going. But the ____________ interrupts the conversation. He is very ____________, so much so, in fact, that he can hardly sit on his ____________. In any case, this Miller is a very ____________ person, who talks very ____________. The Miller says he can ______________________________.

DIALECT SURVEY: DATA SHEET

name ______________________________

Person interviewed ______________________________

Occupation ______________________ Sex ________ Age ________

Highest grade in school ______________________________

Places where you have lived ______________________________

Father grew up in ______________________________

Mother grew up in ______________________________

What do you call each of these items? Please give the first answer that comes to mind.

______________________ 1. a carbonated drink

______________________ 2. a device on the outside of the house used to turn water on and off

______________________ 3. fabric on rollers hung over a window

______________________ 4. a large piece of furniture usually found in a living room on which at least three people can sit

______________________ 5. long sheer legcoverings worn by women

______________________ 6. an electrical appliance used for mixing ingredients in cooking

______________________ 7. the object on which records are played

______________________ 8. a piece of cloth used to wash dishes

______________________ 9. the room in the house in which the tub, sink, and toilet are located

______________________ 10. the utensil in which food is fried

EUPHEMISMS AT CAMP RUNAMUCK: PROBLEM CAMPERS

name ______________________________

Thief, who claims collecting is his hobby. Currently he is collecting sweatshirts, tennis shoes, boats, and cars.

Firebug, who has built eighty-seven bonfires in the last three days, one of which was the adjoining forest.

Boss, who tells everyone, including the counselors, what to do.

Pig, who eats all the time.

Zookeeper, who has snakes, spiders, lizards, and toads and is still collecting pets.

Hatchetman, who can't control his use of his hatchet and was last seen near a telephone pole.

Food Hoarder—the ants are her best friends.

Dirty Slob, who lets everything stay where it falls.

Stinko, who never bathes.

Dental Stinko, who doesn't brush her teeth.

Timid, who is so shy that he has been at camp for three weeks and has yet to go beyond the fenced area.

Sleepwalker, who disappeared Wednesday night and hasn't been seen since.

EUPHEMISTIC WRITING: INCIDENTS

name ______________________________

---

1. Britt Burns of the White Sox is pitching to George Brett of the Royals. On two pitches, Burns brushes Brett back; on the third pitch he hits Brett on the shoulder. Brett marches out to the mound, bat in hand, and Burns throws his glove at Brett's leg. Harsh words are exchanged, a fist fight begins, and both players are ejected from the game. Write Burns's version of the incident, using the euphemisms he might choose in presenting the story to a newspaper reporter.

2. You are the quarterback for the school football team. Your school rivals from across town are challenging your team for the division title. During the game, you, as quarterback, fumble the ball and lose it three times; you get caught behind the line of scrimmage several times for a loss of 100 yards; you are dumped for a safety; and five of your passes are intercepted. Write your account of the game for someone who didn't see it.

3. Today was a bad day for you at school. You walked into English class and pushed another kid into the door, causing the boy to get a black eye. You called him a crybaby, pulled his hair, and knocked his notebook on the floor. You stomped to your desk, sat down, and began carving your initials in the wood with your protractor. Mimeograph papers were passed out, and you dropped them on the floor in front of your desk. When the teacher asked you to pick them up, you told her to "cool it." You were sent to the office and on the way out threw your dictionary in the wastepaper basket and slammed the door. Write the story you told the principal.

4. You and your kid sister are home alone. She is watching "Captain Kangaroo," a program you detest. You walk over to the television and change channels, telling her that she shouldn't watch stupid programs. She gets angry and changes the channel back. This happens several times, a few jabs are exchanged, and a scuffle ensues. You throw a pillow; she throws a cleated shoe at you. As you're reaching over to tackle her, you knock over a lamp, which falls and shatters the television screen. Your mother and father return home. Explain what happened.

MAKE A BUREAUCRACY: WRITING ASSIGNMENT

name ____________________________

I	II	III	IV	V	VI
Personal	Resource	Agency	For	Criminal	Neglect
Small Business	Development	Bureau	Concerning	Wayward	Price Fluctuations
United States	Criminal	Committee	Relating to	Foreign	Resources
Greater Metropolitan	Civil	Bill	Of	Civil	Rights
Independent	Minority	Law	Controlling	Urban	Aid
Arabian	Alien	Policy	Regarding	Migrant	Trade
Worldwide		Standards	Mandating	Retail	Security
Universal		Pact	Eliminating	Wholesale	Deployment
		Treaty			Expenditure
		Mandate			Production
		Organization			
		Group			

Directions: Name a law, policy, or institution by selecting one word from each of the six columns printed above. Write that name here:

____

Now, write a description of your bureaucratic creation. Divide your essay into four paragraphs:

1. What does your bit of bureaucracy do, or what is it?
2. Why was it established?
3. In what historical period was it established? What events led to its formation? Who was the person in charge of its establishment?
4. What has it accomplished, or what will it accomplish?

THE PORTMANTEAU DICTIONARY: ASSIGNMENT

name ______________________________

Invention: Invent ten portmanteau words. Decide what each word means.

Research: Decide how each word would be pronounced. Apply the principles of syllabication to decide how each word would be divided. Use each word in a sentence so that context gives clues to meaning and part of speech. Look up the source words to determine the etymology of each word.

Preparation: Work the research data for each word into rough form as a dictionary entry with the information in the following order: (1) entry word, including syllabication; (2) pronunciation (in parentheses); (3) part of speech, abbreviated; (4) spellings of inflected forms if they are spelled in irregular ways; (5) definition, including illustrative sentence (some words may have more than one definition); (6) etymology (complete with language of origin, word in the foreign language, and meaning) in brackets.

Product: Present each of your ten portmanteau inventions as complete dictionary entries, neatly written or printed, one entry per page. At least two of the entries should include illustrations. At least one entry should have multiple definitions. Collect these entries into a booklet. The cover should be designed like the cover of a book, containing the same kinds of information. Page one is the title page, showing title, author, school, grade, class, and teacher. Page two is the "copyright" page, showing the date of submission. Page three is the first portmanteau entry page. Arrange the entries alphabetically.

Evaluative Criteria: (1) How original and appropriate are the word inventions? (2) How accurate and complete are the entries? (3) How neat and attractive is the presentation?

DIFFERENT LANGUAGE FOR DIFFERENT AUDIENCES: THE SITUATION

name ______________________________

You are in high school now and have borrowed a new car from a friend for a big date. You and your girl will be going to dinner together and you think, if everything goes okay, you'll talk about getting really serious.

You're excited and also late. On the way, you take a residential street with little traffic. The borrowed car does not have great brakes, and you want to make up some time in an area with fewer cars. It is almost dark and a light rain is falling. In a 35 m.p.h. zone, you are doing almost 50.

Approaching a stop sign, you do not stop quickly enough to halt at the sign. You, in fact, travel about ten feet into the intersection. You think about putting the car into reverse and backing out of the intersection but, after a quick look to the left, decide that all's clear and that you can proceed. Just then, on your right, a car approaches rapidly and hits the car you borrowed in the passenger side, ruining the door and denting the car. Now you're really late!

NONSENSE PARTS OF SPEECH: THE VAPY KOOBS

name ____________________

The vapy koobs desaked the citar molently
The franching tigs spang grushly from the soog
The lipendoofs canished the tasar solently
While dospy gubs ferlummed the sinting noog
O glimp the koob O glimp the koob Darjeeling
The ampting haig baks ummer from the pum
The hippendome nigs bommer and derveling
While hashims prag in limper and in lum

MAKEASENTENCETHATMAKESSENSE: WORD LISTS

name ______________________________

Nouns

school principal
mortician
jet setter
pirate
English teacher
bullfighter
Jolly Green Giant
Wolf Man
wizard
worms
CIA agent
adventuress
astronaut
dentist
billboard painter

Verbs

raced
sailed
poisons
tells lies
giggled
punched
turned green
pouted
was hopping
disappeared
was born
sang
kidnapped
hit
yelled

Adjectives

glamorous
dainty
somber
ecstatic
cross-eyed
gigantic
chic
monstrous
clumsy
sarcastic
handsome
hot-tempered
mushy
gutless
sullen

Adverbs

hurriedly
smoothly
lovingly
cautiously
gingerly
angrily
stealthily
fatally
steadily
dejectedly
defiantly
suddenly
secretly
reluctantly
jealously

Prepositional Phrases

in the trunk of the principal's car
into the wall
in the diving pool
on the planet Jupiter
at a masquerade ball
during English class
under the monster's big toe
by the Mad Duke
during the rock concert
on a bicycle-built-for-two
by his locker
in a Volkswagen
at a drive-in movie
in the center of a Big Mac
in the principal's office

HOWLERS: STATEMENTS FOR REVISION

name ____

The howlers on this sheet are taken from *Fun-Tastic* by Denys Parson (London: Pan Books, Ltd., 1971).

1. "Burglar cracks victim's skull. Finds nothing."—Newspaper headline
2. "WANTED. Sports leather coat for lady in perfect condition."—*Nippon Times*
3. "After using your ointment, my face started to clear up at once, and after using two jars, it was gone altogether."—Advertisement
4. "If your skin is not liable to be sensitive, rub the arms gently with pumice stone. This will take them right off."—*Woman's News*
5. "When the baby is done drinking, it must be unscrewed and laid in a cool place under a faucet. If the baby does not thrive on fresh milk, it should be boiled."—*Woman's Magazine*
6. "Again for an instant she raised those wonderful eyes to his. He studied the thickness of the lashes as they fell once more to her lap."—*Truth*
7. "Dear Grocer, Please give Alfie 1/2 pound of tea and one pound of sugar as I am in bed with a new baby and 1/2 pound of lard."—Letter received by a grocer
8. "Woman hurt while cooking her husband's breakfast in a horrible manner." —Newspaper headline
9. "We do not tear your clothes with machinery. We do it carefully by hand."—Sign in a laundry window
10. "Don't kill your wife with work! Let Electricity do it."—Poster
11. "The manufacturers of this sock must be washed in lukewarm water, not hot, and well rinsed to remove soap."—Sock laundering instructions

TALKING ABOUT TALKING: IDEAS FOR SPEECH TOPICS

name ______________________________

---

1. How does a child learn to talk?
2. Dealing with stuttering in children and/or adults
3. Cleft palate
4. Hearing disorders
5. Aphasia
6. Nonverbal language
7. Pantomime
8. Communication among animals (bees, dolphins, wolves)
9. The good listener
10. Stage fright and what to do about it
11. The successful teller of jokes
12. The communication of circus clowns
13. The use of audio-visual materials in public speaking
14. Evaluating speeches and speakers
15. Generation communication gap
16. Importance of posture and gestures in speeches
17. Censorship
18. Speech in state or federal legislatures
19. The need for good speech in educators (doctors, managers, secretaries)
20. Television advertising
21. Television news (Its influence on speech? Reporting or shaping the news?)
22. Television talk shows
23. Amplification of the human voice (Greek mask, megaphone, microphone)
24. Talking with computers
25. Psychology in speech communication
26. Role playing in therapy
27. Role playing as a teaching strategy
28. Types of speeches (persuasive, informative, entertaining)
29. Speaker credibility
30. Slang
31. Language in ritual and ceremony
32. Levels of language
33. How language changes
34. Famous speeches in American history
35. Speeches that changed the world
36. The importance of silence

VICARIOUS ODYSSEY: WRITING INSTRUCTIONS

name ____________________

---

1. On the top line of your paper write this heading: A Vicarious Odyssey.

2. On the line below the heading write the bibliographical entry for the article you read in *National Geographic*. Here is an example for you to follow or you may use the form given in your textbook:

Arden, Harvey. "Chicago!" *National Geographic* 153 (April 1978): 460-92.

3. Write one succinct but encompassing paragraph describing what the article is about.

4. Write a second paragraph revealing three new facts you've learned from the article. Again, be succinct but provide some detail about each new fact.

5. Your third paragraph should deal with the most interesting or significant aspect of the article. Explain why you found it the most interesting.

6. Using the class atlas, maps, and globe, locate the places mentioned in the article and write directions so that a person traveling from our school could find them. Also mention the various modes of transportation a traveler would probably use enroute to this destination.

7. List and define (using your dictionary) eight words from the article, the definitions of which were unfamiliar or unclear to you. (Do not include scientific terms.) Below each definition write the sentence from the article that contains the new word. Below that, write a sentence of your own using the new word.

8. Now prepare this material for presentation to the class, emphasizing points 3, 4, and 5. Your talk should be to the point, informative, and interesting.

THE NEWSPAPER AND THE LOST ARTS: DISCUSSION GUIDE

name ______________________________

---

1. The reader-leader should look over the assigned material, checking pronunciations when necessary, before reading it aloud.
2. After reading a front-page article, the leader asks the group to answer the following questions: What are the five W's (who, what, when, where, and why) in this article? (Check the lead paragraph first.) How could we summarize the article? What other events or people are related to this news item? What is your opinion about this event?
3. If the item read was a letter or an editorial, the leader asks these questions: What facts are given? What are the opinions of the writer? What is the most important fact or argument expressed? Why was this letter or editorial written (to teach, attack, defend, praise)?
4. After both an article and a letter or editorial have been read, the leader asks these questions: Which had more facts? What was the main idea of each? (See the headline first.) Which should be read first? Why?
5. As these questions are discussed, the leader should keep in mind that each member of the group must speak at least once on *each* item read.
6. When a group's discussion is complete, they should discuss what they have heard or read with another group nearby. Do not omit this step.

ONLY THE SPEECH IS EXTEMPORANEOUS: EXPERIENCE AND INTEREST INVENTORY

name ____

Read each entry on this inventory carefully. Then add bright ideas of your own. It's better to skip an entry than to list a suggestion that you really don't like. You may add to your inventory when new ideas occur to you.

1. Recreations you enjoyed as a child: Castles of Mud
   Examples:

2. Unusual notions of childhood: Snakes Live under Beds, All Grown-ups Love Children
   Examples:

3. Experiences with animals: My Dog Loved Fresh Laundry
   Examples:

4. Hobbies and leisure-time activities: Buffalo Bill Had Nothing on Us
   Examples:

5. Events which affected your life: We Buy a Piano, Dad Gets Transferred
   Examples:

6. Vacations: A Vacation Doesn't Have to Mean Distance, Smokey Mountain Memory
   Examples:

7. Work you were paid for doing: My Brief Career as a . . .
   Examples:

8. Men and women who are interesting because they are brilliant, dull, quaint, funny, powerful, lovable
   Examples:

9. Books that affected you deeply
   Examples:

10. What interests you most about newspapers and magazines
    Examples:

11. Travel: Did Duncan Hines Ever Eat Here?
    Examples.

12. The study which interests you most: Rocks Have Personalities, Weather Forecasting
    Examples:

13. Causes you are eager to fight for: Freedom Isn't Free, Turn down the Thermostat
    Examples:

14. Organizations or clubs to which you belong
    Examples:

15. Parent's work: Miseries of a Minister's Son, What I've Learned Since Mom Got a Job
    Examples:

16. Family problems: Allowance Arguments, Channel Conflict
    Examples:

17. Your community—its history, traditions, life style
    Examples:

ONLY THE SPEECH IS EXTEMPORANEOUS: FOUR CATEGORIES OF SPEECHES

name ______________________________

General Directions for Extemporaneous Speaking: Select a subject and coin a title that arouses interest. Decide on the ideas to be presented and the order in which you will present them. Have a strong conclusion ready.

1. *A Speech to Inform:* Give the audience new information or a new understanding of old information.

Examples:	My own ideas:
How to Develop Film	
How to Apply for a Job	
What I Learned Delivering Newspapers	
How to Memorize a Poem	
How to Fail as a Speaker	

2. *A Speech to Convince:* Explain what you are talking about. Define terms. Consider the basic needs and desires of your listeners—safety, security, comfort, self-respect, adventure. Provide the audience with reasons for changing their opinions and beliefs.

Examples:	My own ideas:
Hard Work Is Good for Teenagers	
School Vacations Should Be Shorter	
Homework Is Essential	
Our School Paper Should Be Improved	
Most People Eat Too Much	

3. *A Speech to Move to Action:* Persuade the listeners to go, to give, to bring, to join, to vote. Again, consider the basic needs and desires of people. Release the springs of action and goad the audience to move.

Examples:	My own ideas:
Read Good Books!	
Enlarge Your Vocabulary!	
Improve Your Speech!	
Have Some Worthy Aim in Life!	

4. *A Speech to Entertain:* Amuse the audience. Afford them a means of escape from themselves. If serious thoughts are injected, keep them brief. Narrate, describe, or illustrate in a clever manner.

Examples:	My own ideas:
Once I Was Fat	
Guests Who Arrive Too Soon	
How I Was Taken in	
An Advertisement I Answered	
The Laziest Character I Know	

THINKING OUT LOUD: PROBLEM SITUATIONS

name ______________________________

________ You are going to buy a new bike. Visit the bike shop and compare the merits of a three-speed and a ten-speed. Which will you buy?

________ You have been taking music lessons for three years. You realize that you are about to "crash the barrier" but to do so will require more practice, which you don't particularly care for. You would just as soon stop taking lessons but you know your parents want you to continue. What will you do?

________ Your class plans to put one over on a disliked teacher who made the error of leaving the weekly test where a student picked it up. The plan is to pass copies around before the test. You have been asked to mimeograph the test since you are an office helper. What will you do?

________ Your best friend comes to you and admits that he is hooked on drugs and needs help. No one else knows. What will you do?

________ You would like to attend a prestigious private school in your town rather than the public high school. You want to be a research scientist and the private school has superior facilities. Your family could barely afford it if you helped out by getting a part-time job after school and a week-end job as well. That work schedule would mean giving up extra-curricular activities. What will you do?

________ For girls: You have wanted to have your ears pierced for several years. Your parents object because it is "tacky." Your best friend is going to defy her parents and have her ears pierced at the local jewelry store. She asks you to join her and do the same. Will you?

________ For boys: Your hair has been growing for several months and you like the new length. Your mother says that you must have it cut; the length bothers her, but your grandmother is coming to visit and will surely dislike it. Will you have it cut?

________ You are looking forward to playing varsity soccer; you are also looking forward to being in the school band. The band director announces a new policy: all band members must practice two hours after school during the months of the soccer season. This schedule conflicts with the team's practice schedule. Which will you choose?

Decision alternative one: ______________________________

advantages disadvantages

Decision alternative two: ______________________________

advantages disadvantages

Decision alternative three: ______________________________

advantages disadvantages

THE COLLECT, ORGANIZE, GENERALIZE, AND THEORIZE REPORT: FOUR SITUATIONS

name ______________________________

1. Look at the cars in the parking lot. List the names of the cars you see. Group the names in a logical way. Why do you think these names were chosen? List names that you think might be given to cars in the future. Why did you make these choices? Prepare to share your conclusions about car names with the class. You might chart the names in a way that will enable others to understand how you organized them. Draw a picture of a car of the future or describe that car in a paragraph or two; give the car a name.

2. Survey your classmates to discover each person's favorite pastime. Organize the information you get. How many chose something that costs money? Did the responses of girls differ from those of boys? Can you think of reasons why students chose what they did? Make a graph that shows what you found. Would the results be different with another group of people? Describe or graph what you think the results would be if you surveyed teachers (grandparents, preschoolers). Prepare to share your findings with the class.

3. Look at magazine advertisements. In what ways do they appeal to the public to buy products? Do you see any patterns in the techniques used? What kind of ad do you think is most effective? Why? Prepare to share your conclusions with the class. Make collages of ads that rely on a given technique, or make up an ad for a new product in which you demonstrate one or more techniques.

4. Look for patterns in this room. Sketch the patterns you find. Are they merely decorative or do they serve a functional purpose? Compare the patterns in this room with those in a room of a typical home. Prepare to share your conclusions with the class. You might draw diagrams that show these patterns and emphasize their differences.

SPEECH PREPARATION AND EVALUATION: OUTLINE

name ______________________________

Speech title (Do not use quotation marks.) ______________________________

Purpose of speech ____

Decide on an appropriate organizational pattern for the speech. Circle your choice: classification, problem-solution, cause-effect, other: ____________________

Introduction

I. Attention device: question, common ground, reference to occasion or surroundings, startling information, illustration, humor in good taste and directly related to the subject.

II. Background information: let the audience know why you are capable of talking on this subject; tell them why they need to listen; give them the information they need for a clear understanding of the subject.

III. Subject sentence: one short declarative sentence that previews all the main heads in the speech, i.e., the heart of the entire speech.

Body

Write each main head in a complete declarative sentence. Try to use active verbs (subject-verb-direct object). Try to use parallel phrasing in writing these main heads.

I. Main head number one: ____

____

(Now provide specific support: illustrations, statistics, quotations, comparisons, explanations. You may add additional letters if you need them.)

A.

B.
C.

Transition from I to II: ______________________________

____

(Do not try to combine the transition and main head number two in a single statement. Let the transition be a bridge from the last point to the next point. Listeners need reminders.)

II. Main head number two: ______________________________

____

A.
B.
C.

Transition summing up I and II and leading to III: ______________________________

____

III. Main head number three: ______________________________

____

A.
B.
C.

Conclusion

I. Summary: a restatement of the main ideas. (Do not say, "In conclusion, I want to say. . . .")

II. A rounding-out of the thought: a reinforcing quotation, a challenge, perhaps an echo of the beginning of your speech. (Avoid saying, "Thank you.")

Bibliography

List entries in alphabetical order on a separate sheet of paper. Be sure to follow the bibliographical form we have learned in class. Underline titles of books and magazines. Use quotation marks to indicate titles of articles in magazines.

SPEECH PREPARATION AND EVALUATION: SELF-CHECK

name ____________________________

________ 1. Did I select a subject appropriate for this audience?

________ 2. Did I narrow the subject sufficiently so that I can cover it in the time limit?

________ 3. Did I choose the best organizational pattern?

________ 4. Is my subject sentence as short as I can make it?

________ 5. Does my subject sentence clearly preview the main heads of my speech?

________ 6. Are my main heads clear and logical divisions of my subject?

________ 7. Do any two of my main heads refer to the same idea; i.e., have I written overlapping heads?

________ 8. Did I use short declarative statements (not questions) for all main heads?

________ 9. Did I use active (not passive) voice for all main heads?

________ 10. Did I use parallel phrasing for main heads?

________ 11. Did I provide adequate support for each main head? (Write the number of times you used each of these supporting materials in your speech.)

- ________ a. illustration/examples
- ________ b. definitions
- ________ c. statistics/numbers
- ________ d. comparison/contrast
- ________ e. testimony/quotations
- ________ f. explanation
- ________ g. visual aids
- ________ h. reiteration/restatement
- ________ i. humor

________ 12. Did I use clear transitions that reminded my audience of a point or points already covered? Did I preview the next point?

________ 13. Did I use a minimum of three sources in preparing this speech?

________ 14. Did I use these sources in a way that added credibility to my speech?

________ 15. Did my conclusion include both points listed on the outline?

________ 16. Did I use the personal pronouns *I* and *we* instead of the impersonal *one*? Did I help my audience by speaking in relatively short sentences?

________ 17. Did I really know my subject well and share my information enthusiastically with my audience?

________ 18. Did I spend enough time and energy in rehearsal for this speech?

________ 19. Did I turn in my outline before the speech was due?

________ 20. Did I use *brief* speaker's notes during my delivery?

SPEECH PREPARATION AND EVALUATION: PEER EVALUATION

name ______________________________

Title of speech: ______________________________

Organizational pattern (circle one): classification, problem-solution, cause-effect, other: ____________

Subject sentence (Does the subject sentence preview all main heads?): ______________________________

____

Main head number one (a complete declarative sentence): ______________________________

____

Main head number two: ______________________________

Main head number three: ______________________________

Use the following rating scale to evaluate the content and delivery of the speech:
5 (superior), 4 (better than average), 3 (average), 2 (below average), 1 (inferior).

Content

______ Subject choice

______ Introduction, including attention device and background information

______ Subject sentence

______ Main heads

______ Support: examples, statistics, definitions, comparisons, quotations

______ Transitions

______ Conclusion, including summary and a rounding-out of the thought

______ Word choice, pronunciation, grammar

Delivery

______ Voice: flexible enough to be interesting, loud enough to be heard, clear enough to be understood

______ Confidence and poise

______ Audience contact

______ Posture and gestures

READING TOGETHER IS CHORAL SPEAKING: "OLD ZIP COON"

name ______________________________

No one knows who wrote these verses, but for years readers have enjoyed tootle-umpa-boom-zinging.

All:
There once was a man who could execute
"Old Zip Coon" on a yellow flute,
And several other tunes to boot.
Girls (in parentheses):
But he couldn't make a penny with his (tootle-to-toot,
Tootle-ootle-ootle, tootle-to-toot!)

Boys:
One day he met with a singular
Quaint old fellow with a big tubar,
Who said he'd traveled wide and far,
But he couldn't make a penny with his umpa-pa,
Umpa, umpa, umpa-pa!

All:
They met two men who were traveling
With a big bass drum and cymbal thing,
Who said they'd banged since early spring,
Boys/girls as cued:
b g g
But they couldn't make a penny with their boom-zing-zing,
b g b g b g g
Boom-zing, boom-zing, boom-zing-zing!

Girls:
So the man with the flute played tootle-to-toot,
Boys:
And the other man, he played umpa,
All:
And the men with the drum and the cymbal thing
Boys/girls as cued:
b b b b b g g
Played boom, boom, boom, boom-boom, zing-zing!
All:
And, oh, the pennies that the people fling
Boys/girls as cued:
g b b g
When they heard the tootle, umpa, boom-zing
g g b b g g
Tootle-ootle umpa, boom-zing-zing!

THREE M'S: A SIMPLIFIED GUIDE FOR ANALYZING PROSE FOR ORAL INTERPRETATION

name ______________________________

---

1. *Matter.* What does the selection say? As Reynolds Price suggests in *Things Themselves*, "Not what are the symbols or controlling metaphors but, simply, who does what to whom and why? Who knows what at the end?"[1] Some experts refer to this aspect of a selection as its logical content.[2] Simply put, what does the material "say"? Your analysis of matter should *not* include your personal reaction to what the selection is about.

2. *Mood.* If matter is the logical content of a prose selection, mood can be considered its emotional content. What emotions are present in the selection? What clues does the author give you so that your reading will reflect the appropriate mood for each character? Do the characters change in their emotional displays during the selection?

3. *Manner.* How does the author present the logical and emotional content of the selection?
   - a. Structure, that is, the organization of ideas in paragraphs, sentences, or thought units. Are the sentences long or short; loose or periodic; declarative, interrogative, imperative, or exclamatory? Is phrasing parallel?
   - b. Sensory appeal. Does the author offer clues for the sense of sight, sound, smell, touch, taste? for the kinesthetic sense?
   - c. Style. Is the language factual or figurative? Are there allusions to language patterns different from those used today—Elizabethan or biblical, for example?
   - d. Point of view. Who tells the story? Is the author the narrator, relying on the first person *I* or *we*? Is the author an omniscient observer who sees the entire scope of the story and reads every character's thoughts? Does one character tell the story, sharing his or her thoughts with the reader? Does an "objective" observer or bystander tell the story in the third person: *he, she, they*?

Notes

1. *Things Themselves: Essays and Scenes* (New York: Atheneum, 1972), p. 133.

2. Charlotte I. Lee and Frank Galati, *Oral Interpretation*, 5th ed. (Boston: Houghton Mifflin, 1977), p. 6.

ANALYZING A POEM FOR ORAL INTERPRETATION: STUDY GUIDE

name ______________________________

1. Read the poem through to get a general idea of what it says. Your first response may, for example, be in terms of pleasure/pain, activity/repose; you are probably responding to the emotional content of the poem.

2. Read the poem aloud several times. Don't bypass this step; enjoy the luxury of a subjective response.

   a. Pay attention to sound; listen for tone color.

   b. Listen for harmony between content and form.

   c. Let the poem work on you for a while before you work on the poem.

3. Now tackle a *written* analysis of the poem. Unless your poem is very long, you will save time if you make a copy of the poem that you can annotate.

   a. Classify the poem according to type (narrative, lyric, dramatic).

   b. Who is the speaker in the poem?

   c. Briefly, clarify the poet's attitude (or the attitude of the speaker if the speaker is not the poet) toward the subject of the poem. Look for the poet's attitude toward love, death, childhood, the passing of time, or some other subject treated in the poem. Examine the title as well as the poem for clues.

   d. Look for figurative language: allusions to mythology or to other literature and figures of speech that the poet may have used to achieve concreteness and vividness of suggestion. In your analysis, briefly explain how the figure of speech makes the poetic idea more vivid for you.

   e. Indicate on the poem, if your copy is disposable, all sensory appeals. Use the left-hand margin to note auditory, visual, tactile, gustatory, and olfactory appeals.

   f. Use a dictionary to look up all words about which you are uncertain. Check pronunciation and meaning. Look for connotative and denotative values of key words in the poem.

   g. Look for motifs—recurring ideas or word patterns. If possible, mark these on the text of the poem.

   h. Examine the structure of the poem. Does it follow a conventional form that you recognize or is it written in free verse? How many lines are in each stanza? Does the poem offer any challenges for the interpreter in the reading of specific lines? Are any lines repeated? If so, why do you think the poet chose to repeat them? Examine cadences in the poem. If possible, mark them on the text of the poem. Mark the rhyme scheme if you can.

4. Finally, explain in a few sentences how your analysis of the poem will contribute to a successful reading. Now is the time for you "to put the poem back together."

ORAL INTERPRETATION: THREE-STEP EVALUATION

name ______________________________

Evaluate the oral interpretation you have just heard according to the points on this form. Whenever you can, provide specific examples rather than merely noting "yes" or "no."

Interpreter's name: ______________________________

I. Mind

- a. Did the interpreter demonstrate an intellectual grasp of the material?
- b. Did the interpreter phrase with attention to thought units?
- c. Did the interpreter empathize with the material, *thinking* and *feeling* what was read?

II. Voice

- a. Volume: loud enough, sufficient force
- b. Rate: not too fast for easy understanding
- c. Quality: not nasal, thin, breathy, or harsh; not a monotone
- d. Flexibility: appropriate variations in volume, rate, and quality
- e. Pronunciation
  1. No faulty articulation ("de" for *the*, "jist" for *just*, "di yu" for *did you*)
  2. No pronunciation errors
  3. No fillers: "and-uh," "ok," "y'know"

III. Body

- a. Posture: Good posture aids good breathing; good breathing aids good voice production.
- b. Large gestures
- c. Small gestures
- d. Eye contact

MENU READING:
STUDY GUIDE

name ________________________________

---

1. What is the meaning of each of the following phrases often found on menus? You can find these in a dictionary or in the "Foreign Words and Phrases" section of a thesaurus.

a la carte

hors d'oeuvres

soup du jour

entree

From what language do these phrases come? What does this tell you about the people of that country and the food and restaurant business?

2. The following phrases are also found on many menus. What is the meaning of each?

Food to Go

Side Order

No Substitutions

In season only

Not responsible for lost articles

3. Which restaurants represented in our menu collection serve complete dinners (including soup, salad, etc.) instead of requiring you to order each item separately?

4. How much does milk cost at each restaurant?

5. What would you order at each restaurant?

6. At which restaurant do you think you get the most for your money? Explain.

7. If I gave you thirty dollars and told you to take a friend out to dinner, to which of these restaurants would you go? Why did you pick this restaurant?

STORE CATALOGS: STUDY GUIDE

name ______________________________

Part I. Using the index

Where is the index located?

How is the index arranged?

Find the following items in the catalog index and record the page on which each is found. If an item is not offered in your catalog, write in an item of your choice.

sweaters ________

children's watches ________

reducing aids ________

women's shoes ________

umbrellas ________

television sets ________

Part II. Buying from a catalog

You have been given $500 with which to do your shopping *for the rest of the year.* Using your catalog, plan your purchases. On the chart below, identify the item, the purpose of the item (gift, entertainment, school supply, personal clothing), the catalog number and other necessary description, and the price. You must plan for at least eight purchases. Your total expenditure need not equal precisely $500, but you may not spend more than that amount. Record your purchases here:

Item	Purpose	Catalog Number	Description	Price

WORD POKER: RULES OF THE GAME

name ______________________________

---

1. Each player begins with twenty-five chips and enters the game by placing one chip into the pot (the ante).

2. The dealer deals five cards to each player. Players study their hands, trying to form words by combining the base words, prefixes, and suffixes they hold. No card may be used more than once to form a word. Players should also count the number of prefixes, suffixes, and base words they hold; this count will affect betting.

3. Based on how valuable a player's hand is (see "Winning Hands" below), the player bets one to three chips (three-chip limit). Players should be careful not to bet on a bad hand; they may "fold" (throw in their hands) instead of betting. The highest bet placed must be matched by the other players "staying" for that round of play.

4. Players then discard unwanted cards and the dealer exchanges these for an equal number of new cards.

5. Players now show their hands. The person with the highest hand wins the round and takes all chips in the pot.

6. Play begins again. The person with the most chips at the end of at least six rounds is declared the winner. If a player runs out of chips, that player is out of the game. In the case of a tie, a run-off hand is played.

Winning Hands

Royal Flush: two complete English words
Straight Flush: one word plus one pair of prefixes, suffixes, or base words
Full House: one complete English word
Flush: five prefixes, suffixes, or base words
Two Pairs: two different pairs

TOM SWIFTIES: EXERCISE

name ______________________________

Create Swifties by completing each sentence with one of the adverbs given below.

1. "I'm glad I passed my electrocardiogram," said Tom ______________________.
2. "It's been a cold winter," Tom said ______________________.
3. "Stop!" said Tom ______________________.
4. "I'm the new custodian," Tom said ______________________.
5. "Why don't you go to the back of the boat?" asked Tom ______________________.
6. "The sun is coming up," said Tom ______________________.
7. "Why don't you tidy up the lawn?" Tom asked ______________________.
8. "I think I'm getting the measles," said Tom ______________________.
9. "I don't give a hoot," Tom said ______________________.
10. "I made it myself," said Tom ______________________.
11. "I'll answer the door," Tom said ______________________.
12. "I'm glad I brought my umbrella," said Tom ______________________.
13. "Don't miss the fast train," Tom said ______________________.
14. "I'd like a part in the play," said Tom ______________________.
15. "I'll light the fire," Tom said ______________________.
16. "I like to gamble," said Tom ______________________.

brightly
wholeheartedly
openly
rashly
rakishly
dryly
expressively
gratefully
sweepingly
haltingly
blanketly
winsomely
owlishly
sternly
craftily
characteristically

Now try your hand at writing Swifties. Can you use at least four of the following adverbs in a punning fashion?

sourly
doggedly
halfheartedly
clearly
weakly
blindly
soberly
gamely

1.

2.

3.

4.

Finally, can you create a Swiftie of your very own?

MALAPROPISMS: EXERCISE

name ______________________________

Find and underline the malapropism in each sentence below. Then write the correct word above the underlined word.

1. Whoever sent the flowers obviously wanted to remain unanimous.
2. You're invading the issue.
3. He has some big moves up his sleeve that he can't revulge yet.
4. Don't take everything so liberally.
5. I don't like the insinuendo in your speech.
6. It's a fact that capital punishment is not a detergent to crime.
7. You are in for a shrewd awakening if you don't begin studying.
8. Tampering with the U.S. mail is a federal offense and so is exciting a riot.

Now answer these questions:

1. How did R. B. Sheridan come up with the name, Mrs. Malaprop? (Hint: Ask someone who speaks French or check the dictionary.)

2. Which malapropisms given above are a coined combination of two words, either of which could have been used correctly in the sentence?

3. Which malapropisms are the result of substituting a completely different word, but one with a similar sound, for the intended word?

4. Write two malapropisms of your own.

ELEVATED PROVERBS: EXERCISE

name ______________________________

Look over the five familiar sayings below. Then read their elevated equivalents labeled a through e. Can you match the proverbs with the elevated expressions? Write the correct letter in the blank before each number.

_________ 1. A bird in the hand is worth two in the bush.

_________ 2. Too many cooks spoil the broth.

_________ 3. There's no use crying over spilled milk.

_________ 4. An apple a day keeps the doctor away.

_________ 5. A stitch in time saves nine.

a. A single unit of a seam properly distributed at the correct measure of duration will maintain a square root of 81.

b. An excess of individuals skilled in the preparation of edibles impairs the quality of a thin derivative of meat.

c. A red fruit of the *Malus* genus absorbed into the digestive system every 1440 minutes or 86,400 seconds keeps a medical disciple from entering the ridge pole of the home sweet home.

d. There's no sense demanding attention by loud screeches over unintentionally flowing white liquid derived from the lactic glands of a female bovine.

e. A feathered biped in the terminal part of the arm equals in value a pair of feathered bipeds in densely branched shrubbery.

Now look over the familiar proverbs below. Can you write three of them in elevated language? Use a thesaurus to help you make the jump from one language level to another.

Early to bed, early to rise, makes a man healthy, wealthy, and wise.

Seeing is believing.

The grass is always greener on the other side of the fence.

Beauty is only skin deep.

If at first you don't succeed, try, try again.

Silence is golden.

Necessity is the mother of invention.

Sticks and stones may break my bones, but words will never hurt me.

Blood is thicker than water.

Let sleeping dogs lie.

Money is the root of all evil.

A chain is only as strong as its weakest link.

THE TELEPHONE BOOK: EXERCISE

name ______________________________

Use the telephone book to answer the following questions. You will have to look throughout the book; the questions do not follow the arrangement of the phone book.

1. A thief is breaking into your garage. Find the number of the police department.
2. A neighbor has just seriously cut himself on the lawn mower. Find the emergency ambulance number.
3. What geographical area does our phone book cover?
4. List the cities, towns, or suburbs included in the phone book.
5. You need the fire department to put out a brush fire behind your house. What number do you call?
6. What one number can you always call in case of any emergency?
7. On what page do you find the index to the phone book?
8. What is your area code?
9. What is the area code in Rochester, New York?
10. What is the difference between the white pages and the yellow pages?
11. Name two stores listed in the yellow pages that sell stereo equipment.
12. Name three places listed in the yellow pages where you could take your bicycle to be repaired.
13. How are the names in the white pages ordered: by address, numerically, alphabetically?
14. On what page in the white pages would you find your name?
15. Where in the phone book are zip codes found?
16. What is the number you dial for directory assistance?
17. What would be the least expensive time for you to place a call to another state?
18. Using the phone book, find the address and phone number of our school.

THE GREAT CLASSICAL STINT: EXERCISE

name ______________________________

Answer the following questions by using materials in the school library. You will need to use the card catalog, atlases, encyclopedias, dictionaries, and other reference books. Part of the challenge of "The Great Classical Stint" is discovering where to look.

1. Where is the Volga River? How long is it?
2. List two meanings of the word, *revolution.*
3. Briefly describe the Parthenon.
4. Who said, "Give me liberty or give me death"?
5. For what is Susan B. Anthony famous?
6. Under what number in the card catalog do you find books on religion?
7. Who is the author of *The Witch of Blackbird Pond*? Name one other book by this author.
8. How high is Aconcagua? Where is it located?
9. List the titles of two operas by Puccini.
10. In what Shakespearean play does a character say, "To be or not to be, that is the question"?

NOSTALGIA TIME CAPSULE: ASSIGNMENT

name ______________________________

Our class will be creating a Time Capsule of the 1950s. In our nostalgia capsule, we will include trivial and not-so-trivial information that reflects events and attitudes of that decade. To locate this information, we will use the *Readers' Guide*, which will in turn lead us to appropriate magazine articles from the fifties.

1. Each group begins by choosing one of the following topics:

Fashions
Political Affairs
Political Figures
Movies/Movie Stars
Health/Medicine
Music/Musical Stars
Education
Scientific Developments
Teen Life
Cars
Books
TV Shows/Stars
Sports Events/Figures
Architecture/Interior Design
Religion

2. After you have selected an area of interest, use the *Readers' Guide* in the library to locate appropriate magazine articles. Magazines that may be especially helpful include *Time*, *Newsweek*, *Life*, and *Look*.

3. Once you have your information, present a concise report of your findings, using the poster board you have been given. You may use photocopied pictures to illustrate your findings. When everyone's time capsule findings are finished, we will put them together into a Fifties Scrapbook.

SCAVENGER HUNT: DIRECTIONS

name ______________________________

Teamwork is the key to winning this game. Working as a team, find the items listed below. Cut out each item and paste it on the large piece of butcher paper your group has been given.

Find, cut, and paste:

A number greater than a million

The price of a pound of ground beef

The high temperature in a major city

A face with glasses

A dateline from Asia

An animal, either pictured or mentioned. Below the picture or article, list the names of the people on your team who have touched one of these animals.

A sports headline. Now illustrate the headline; work quickly—stick figures are permitted.

The price of a used Chevrolet

A word puzzle

A letter from someone

The name of a city within 100 miles of our present location

A number smaller than one

A column

A vehicle other than a car, either pictured or mentioned

A movie that starts between 8:00 and 9:00 p.m.

A compound word

An angry word

The TV channels that offer the 6:00 news

YOUR LIFE ON THE FRONT PAGE: EVALUATION

name ______________________________

Items	Points Possible	Points Earned
General appearance	10	________
Layout and use of space	10	________
Headlines	5	________
Datelines/bylines	5	________
Photos and captions	10	________
News content	20	________
Inverted pyramid form	15	________
Correct grammar, spelling, punctuation	20	________
Completed on time	5	________
Total	100	________

SLANTED NEWS ARTICLE: ASSIGNMENT

name ______________________________

---

1. Below are a list of facts about a person who is running for City Council. Assume you are a reporter who has just heard a speech by this person. Evaluate the fact list below by putting a plus (+) in front of the qualities or actions that you consider desirable and a minus (—) in front of those that you find uncomplimentary or undesirable. Be prepared to explain your ratings.

The candidate
  has white teeth
  was wearing a clean white shirt
  likes dogs
  looks people straight in the eye
  has a firm handshake
  speaks courteously
  uses a large speaking vocabulary
  dislikes children
  was in the Peace Corps
  graduated from college with honors
  is a decorated war hero
  was caught stealing when a child
  is opposed to public transportation in our city
  voted against the school bond for more money for school equipment
  is active in local business clubs

2. Use information from the fact list to write a slanted article recommending that the reader vote (or not vote) for this candidate. You may, therefore, slant the article in a positive or negative fashion. You do not need to include all the facts on the list.

MAGAZINE ANALYSIS: DATA SHEET AND WRITING ASSIGNMENT

name ______________________________

---

1. Title of magazine:

2. Date of publication:

3. To what special interest group does this magazine appeal? Check one or more than one.

_____ Women or teenage girls

_____ Teenagers in general

_____ People living in a certain area

_____ People interested in sports

_____ People interested in world affairs

_____ People interested in travel

_____ Men or teenage boys

_____ Children under thirteen

_____ A hobby group; specify ______________________

_____ People interested in cars

_____ An occupational group; specify ______________________

_____ Other ______________________

4. Look at the magazine's table of contents.

What major categories of articles are listed there?

What are the magazine's regular features or departments, those that appear in every issue?

List the titles of three articles that appear in the magazine.

5. Find the magazine's masthead. You may have to hunt for it; usually it is found toward the front of the magazine, near the table of contents. Now, answer the following questions:

Where is the magazine published?

How often is the magazine published?

Who is the publisher?

Who is the editor?

Who is the art director?

Are there special editors (editors in charge of certain departments)? If so, list one or two.

6. Approximately what percentage of the magazine is devoted to advertising? In what way does the advertising reflect the special interests of the readers? Are there, for example, products advertised that are primarily of interest to special groups of readers who buy this magazine? If so, list one or two examples of such products.

7. Check the graphic devices used in the magazine:

_________ Black and white photographs
_________ Color photographs
_________ Cartoons
_________ Different typestyles
_________ Illustrations
_________ Charts, graphs, tables
_________ Other: ____________________

8. What is the name of a columnist whose writing appears regularly in the magazine?

Writing Assignment

Choose an article at least two pages long that you would enjoy reading. Skim the article before making your decision. On separate paper, outline and then summarize that article. Follow these steps:

1. Read over the material for the general idea of the article before beginning the outline.
2. Remember to use your own words when making the outline. The purpose of the outline is to include all main points, not to squeeze in all the details.
3. Use your outline to write your summary. Again, use your own words and sentences. Avoid beginning sentences with "The author says" or "In this article, the main idea is. . . ." Your summary should be no longer than one-fourth the length of the article.

MAGAZINE SURVEY: INSTRUCTIONS AND DATA SHEET

name ____________________

Step I: Select your people. Choose twenty people from a variety of backgrounds to survey. Find people from different age groups and educational levels. Include people from varying income levels with a range of occupations from unskilled to professional. Talk to men and women. If possible, include city dwellers, suburbanites, and people from rural areas. These descriptive categories are more clearly defined for you in Step II. If you consider all of these factors, you will have a fairly good sample of the population. Of course it won't be possible to cover all of these categories with only twenty people, but keep the categories in mind when you make your selections.

Step II: Describe your people. Describe each person you interview by filling in the first six boxes of the data sheet. Use the terms listed below in deciding how to describe someone.

Age: 6-12, 13-16, 17-21, 22-35, 36-50, 51-60, 61-70, 71 and older

Sex: F (female), M (male)

Education: grade school, high school, two-year college or technical school, four-year college, graduate school

Occupation: unskilled, semi-skilled, skilled, technical, professional

Income: high, middle, low

Residence: urban, suburban, small town, rural

Step III: Collect the magazine data. Ask each person the following question, "What two magazines do you read most frequently?" Be sure the person understands that the magazines do not have to be ones that are subscribed to for home delivery. Record the names of those two magazines in the last box of the data sheet.

Step IV: Draw your conclusions.

1. Make a bar graph showing the magazines most frequently read by the people you surveyed. Each magazine mentioned will not be included in this presentation. Choose the top five or eight or ten, depending upon the results of your tally.

2. Write a paragraph in which you draw a conclusion about the relationship between age or income or job categories and the magazines people read. Residence, sex, and education are other possibilities. Here's an example to get you started.

Most people in the middle and high income levels indicated that they read magazines related to their jobs. The magazines listed by these people were often professional journals or trade publications. For example, an English teacher listed *The English Journal*, an electronics engineer indicated she read *Solid State Technology*, and a graphic designer said he read *Communications Arts*. Eight of the twelve interviewed in the middle and high income groups named at least one professional or trade publication. People in the lower income level did not read as many job-related magazines. Only one of the eight low-income interviewees named a professional or trade publication. Therefore, it appears people with high and middle incomes are more likely to read publications related to their work than are people with low incomes.

Step V: Put it all together. Turn in the completed data sheet, the bar graph, and the paragraph of conclusion in a file folder or between covers of your own design.

Number	Age	Sex	Education	Occupation	Income	Residence	Magazine Choices
example	22–35	F	two-year college	technical dental-hygienist	middle	urban	*Time, Ebony*
1							
2							
3							
4							
5							
6							
7							
8							
9							
10							
11							
12							
13							
14							
15							
16							
17							
18							
19							
20							

Magazine Survey: Instructions and Data Sheet

COMPARE AND CONTRAST: WORD BANK AND SENTENCE PATTERNS

name ______________________________

---

1. Here is a word bank you can draw upon in writing your comparison/contrast essay. Don't overdraw from this fund of words, but you will find some that are useful when you make statements of comparison and contrast.

For instance
Besides
Also
Finally
In spite of

For example
At the same time
As a result
In conclusion
On the whole

Similarly
In a like manner
On the other hand
Less than/more than
In contrast

Others that might come in handy: therefore, however, furthermore, consequently

2. These sentence patterns are handy when writing comparison/contrast essays. Don't try to use all of them, but you will find them useful in making comparisons and contrasts that are clear and economical.

The one ______________________, but the other ______________________.
In contrast, ____.
On the one hand, ____.
On the other hand, ____.
Opposite to __________________________ is ______________________.
Another _____________________________ is ______________________.
In conclusion, _______________ and _______________ both _______________.
Similarly, ____.
In a like manner, ____.
Besides that, ____.

MAGAZINE MISCELLANY: *USING THE* READERS' GUIDE

name ________________________________

---

1. Locate the *Readers' Guide* table in our library. What is the oldest guide now in the library?

What is the most recent number?

2. *The Readers' Guide to Periodical Literature* is the key to what type of information in the library?

3. How many magazines are indexed in the *Readers' Guide?*

4. Which of the following magazines are indexed in the *Guide?* Indicate those by placing a plus (+) in the blank before the appropriate magazine.

________ *Psychology Today*

________ *Newsweek*

________ *Reader's Digest*

________ *Modern Romances*

________ *American Racing Pigeon News*

________ *American Political Science Review*

________ *Scientific American*

________ *Westways*

________ *Saturday Evening Post*

________ *Child Development*

For the magazines above not indexed in the *Guide*, what do you think may be the reasons for not including them?

5. List five magazines indexed in the *Readers' Guide* to which our library subscribes.

6. Write out in full the meaning of the following entry: Migration enigma. S. Begley and J. Carey. il map Newsweek 94:111 + O 15 '79.

7. Find and copy an example of a cross reference. Look under *education* as your first subject.

8. Does the *Guide* include references to poems, stories, or movies? Write out a complete reference for each of these that you can find.

9. List several headings under which you might look for information to answer the question, "Are we likely to have a depression?"

10. Look up the country *China* and list the subheadings used to break this subject down in order to help the reader find a special topic.

11. Look up your hobby or special interest and make a bibliography of five references on that subject from the *Guide*. Use more than one volume if necessary.

12. Why are the various supplements to the *Readers' Guide* of different sizes?

13. Assume you want to learn more about the four topics listed below. For which would the *Readers' Guide* be especially helpful in providing sources to read?

a. Napoleon's Empire
b. Peaceful uses of atomic energy
c. Labor unions
d. World War II

14. Look up a subject that interests you in the *Readers' Guide*. Find an article about it in one of the magazines our library keeps. Copy the information given in the *Guide* about that article below. Locate the article and read it. Now write one new fact that you learned from the article below the entry information.

READATHON: SPONSOR SHEET

name ______________________________

Our class is sponsoring a Readathon, ending on ______________________ . The purpose is to encourage students to read more and, by doing so, to earn money for ______________________ . We are asking you to sponsor this student by paying a small amount of money for each book she or he reads (a penny, a nickel, a dime). After the contest is over, this student will return to you with a signed reading record verifying the total number of books read during the contest. At that time, we ask you to donate the amount of money you agreed upon. (This donation is tax-deductible.) Thank you very much for helping our class!

____

Teacher's signature

Sponsor's Name	Address	Phone	Amount per book
1			
2			
3			
4			
5			
6			
7			
8			
9			
10			
11			
12			
13			
14			
15			
16			
17			
18			
19			
20			

Readathon: Sponsor Sheet

READADTHON: READING RECORD

name ________________________________

Teacher's initials

Titles of books read

________ 1.

________ 2.

________ 3.

________ 4.

________ 5.

________ 6.

________ 7.

________ 8.

________ 9.

________ 10.

________ 11.

________ 12.

I verify that the student named above has read ________ books.

____
Teacher's signature

CRITICS' CORNER: BOOK REVIEW FORM

name ______________________________

____

Title of book ____

Number of pages ________ This book is ________ fiction ________ nonfiction.

In five sentences, summarize the content of the book.

How do you rate this book?

Fascinating ________ Very interesting ________ All right ________ Dull ________ Phooey ________

Tell why you rated the book as you did:

Signature of critic ____

ALL-PURPOSE BOOK REPORT: ASSIGNMENT

name ______________________

Title ______________________

Author ______________________ Number of pages __________

1. Circle the category into which this book belongs: short story, novel, play, nonfiction.
2. Circle any of the following words that apply to this book: biography, autobiography, history, true adventure, fiction, romance, mystery, science fiction, tall tale, animal story. Is there another word that describes this book more accurately: ______________.
3. List three words from this book that a fourth grader would not know; put the number of the page on which the word is found after the word. Then supply the meaning of each word as it is used in the book.

Word	Page	Meaning

Answer this set of questions in complete sentences on another sheet of paper.

1. Give the names of the three most important characters and a brief description of each (age, personality, importance).
2. Setting is the time and place in which a work takes place. What is the setting for the book you read?
3. Identify the main problem faced by the character(s) in this book.
4. How is the problem solved or resolved?
5. Pick the character who is most like you. Write three sentences that tell why that character is like you.
6. Rate this book as fascinating, very interesting, all right, dull, phooey. Explain why you rated the book as you did.

name ______________________________

1. Design an advertising campaign to promote the sale of the book you read. Include each of the following in your campaign: a poster, a radio or TV commercial, a magazine or newspaper ad, a bumper sticker, and a button.

2. Write a scene that could have happened in the book you read but didn't. After you have written the scene, explain how it would have changed the outcome of the book.

3. Create a board game based on events and characters in the book you read. By playing your game, members of the class should learn what happened in the book. Your game must include the following: a game board, a rule sheet and clear directions, events and characters from the story on cards or on a game board.

4. Make models of three objects which were important in the book you read. On a card attached to each model, tell why the object was important in the book.

5. If the book you read involves a number of locations within a country or geographical area, plot the events of the story on a map. Make sure the map is large enough for us to read the main events clearly. Attach a legend to your map. Write a paragraph that explains the importance of each event indicated on your map.

6. Complete a series of five drawings that show five of the major events in the plot of the book you read. Write captions for each drawing so that the illustrations can be understood by someone who did not read the book.

7. Design a movie poster for the book you read. Cast the major characters in the book with real actors and actresses. Include a scene or dialogue from the book in the layout of the poster. Remember, you are trying to convince someone to see the movie based on the book, so your writing should be persuasive.

8. Make a test for the book you read. Include ten true-false, ten multiple choice, and ten short essay questions. After writing the test, provide the answers for your questions.

9. Select one character from the book you read who has the qualities of a heroine or hero. List these qualities and tell why you think they are heroic.

10. Imagine that you are about to make a feature-length film of the novel you read. You have been instructed to select your cast from members of your English class. Cast all the major characters in your novel from your English classmates and tell why you selected each person for a given part. Consider both appearance and personality.

11. Plan a party for the characters in the book you read. In order to do this, complete each of the following tasks: (a) Design an invitation to the party which would appeal to all of the characters. (b) Imagine that you are five of the characters in the book and tell what each would wear to the party. (c) Tell what food you will serve and why. (d) Tell what games or entertainment you will provide and why your choices are appropriate. (e) Tell how three of the characters will act at the party.

12. List five of the main characters from the book you read. Give three examples of what each character learned or did not learn in the book.

13. Obtain a job application from an employer in our area, and fill out the application as one of the characters in the book you read might do. Before you obtain the application, be sure that the job is one for which a character in your book is qualified. If a resume is required, write it. (A resume is a statement that summarizes the applicant's education and job experience. Career goals, special interests, and unusual achievements are sometimes included.)

14. You are a prosecuting attorney putting one of the characters from the book you read on trial for a crime or misdeed. Prepare your case on paper, giving all your arguments and supporting them with facts from the book.

15. Adapt the prosecuting attorney activity outlined above to a dual-role project: In one role, present the prosecuting case, and in the other present the case for the defense. If a classmate has read the same book, you might make this a two-person project.

16. Make a shoebox diorama of a scene from the book you read. Write a paragraph explaining the scene and attach it to the diorama.

17. Pretend that you are one of the characters in the book you read. Tape a monologue (one person talking) of that character telling of his or her experiences. Be sure to write out a script before taping.

18. Make a television box show of ten scenes in the order that they occur in the book you read. Cut a square from the bottom of a box to serve as a TV screen and make two slits in opposite sides of the box. Slide a butcher paper roll on which you have drawn the scenes through the two side slits. Make a tape to go with your television show. Be sure to write out a script before taping.

19. Make a filmstrip or slide-tape show picturing what happened in the book you read. You can make a filmstrip by using thermofax transparency material, but be sure it is narrow enough to fit through the projector. You will have to work carefully on a script before making your tape.

20. Tape an interview with one of the characters in the book you read. Pretend that this character is being interviewed by a magazine or newspaper reporter. You may do this project with a partner, but be sure to write a script before taping.

21. Make a book jacket for the book you read. Include the title, author, and publishing company of the book on the cover. Be sure the illustration relates to an important aspect of the book. On the inside flap or on the back of your book jacket, write a paragraph telling about the book. Explain why this book makes interesting reading when writing this "blurb."

22. Write a letter to a friend about the book you read. Explain why you liked or did not like the book.

23. Make a "wanted" poster for a character in the book you read. Include the following: (a) a drawing of the character (you may use a magazine cutout), (b) a physical description of the character, (c) the character's misdeeds, (d) other information about the character that you think is important, (e) the reward offered for the capture of the character.

24. In *The Catcher in the Rye*, Holden Caulfield describes a good book as one that "when you're done reading it, you wish the author that wrote it was a terrific friend of yours and you could call him up on the phone whenever you felt like it." Imagine that the author of the book you read is a terrific friend of yours. Write out an imaginary telephone conversation between the two of you in which you discuss the book you read and other things as well.

25. Imagine that you have been given the task of conducting a tour of the town in which the book you read is set. Make a tape describing the homes of the characters and the places where important events in the book took place. You may use a musical background for your tape.

26. Make a list of at least ten proverbs or familiar sayings. Now decide which characters in the book you read should have followed the suggestions in the familiar sayings and why. Here are some proverbs to get you started: He who hesitates is lost. All's fair in love and war. The early bird catches the worm. A stitch in time saves nine.

27. Write the copy for a newspaper front page that is devoted entirely to the book you read. The front page should look as much like a real newspaper page as possible. The articles on the front page should be based on events and characters in the book.

28. Make a collage that represents major characters and events in the book you read. Use pictures and words cut from magazines in your collage.

29. Make a time line of the major events in the book you read. Be sure the divisions on the time line reflect the time periods in the plot. Use drawings or magazine cutouts to illustrate events along the time line.

30. Change the setting of the book you read. Tell how this change of setting would alter events and affect characters.

31. Make a paperdoll likeness of one of the characters in the book you read. Design at least three costumes for this character. Next, write a paragraph commenting on each outfit; tell what the clothing reflects about the character, the historical period, and events in the book.

32. Pick a national issue. Compose a speech to be given on that topic by one of the major characters in the book you read. Be sure the contents of the speech reflect the character's personality and beliefs.

33. Retell the plot of the book you read as it might appear in a third-grade reading book. Be sure that the vocabulary you use is appropriate for that age group. Variation: Retell this story to a young child. Tape your story-telling.

34. Complete each of these eight ideas with material growing out of the book you read: This book made me wish that, realize that, decide that, wonder about, see that, believe that, feel that, and hope that.

STUDYING LITERATURE TO MAKE DECISIONS:
THE DIARY OF ANNE FRANK

name ______________________________

---

1. You are Mr. Frank and must make the decision to escape the Nazis. Make a list of possibilities. List the good and bad points about each. Decide on a course of action other than hiding in the annex. Describe in detail the plan you would use.

2. Beginning with the following lines spoken by Anne in act 1, scene 3, of the play adaptation, improvise a situation involving decision-making. Try several before you polish one. Here are Anne's words: "Things have changed. People aren't like that anymore. 'Yes, Mother.' 'No, Mother.' 'Anything you say, Mother.' I've got to fight things out for myself! Make something of myself!"

3. Describe the perfect mother-daughter relationship or show the two sides of Anne in a dramatic way. Keep in mind Anne's point of view in act 1, scene 4, when she discusses her feelings about her mother:

> We have nothing in common. She doesn't understand me. Whenever I try to explain my views upon life to her, she asks me if I'm constipated. . . . And the worst of it is, I can stand off and look at myself doing it [hurting her] and know it's cruel and yet I can't stop doing it. What's the matter with me? . . . I have a nicer side, Father, a sweeter, nicer side. But I'm scared to show it.

4. List as many words as you can to describe Anne Frank. Put them into poetry form.

5. Write Anne's diary for the week after her arrival at the concentration camp.

6. Write the diary of a non-Jewish child for a week during the war.

7. Develop a skit involving decisions that Jews had to make during the persecutions. You will need to do some library research about the 30s and 40s.

8. Find out what kind of reception this play had when it was first produced in the United States in the 1950s. What happened when it went to Germany? To Israel?

9. What if Mr. Frank had had the personality of Mr. Van Daan? How would life have been different in the annex? Why?

10. What did these members of the Secret Annex value most—Mr. Van Daan, Anne, Mr. Frank? How did their values affect their decisions to behave as they did?

11. Mr. Frank has a well-developed philosophy of life. Anne is struggling to develop hers. How are their outlooks similar? Dissimilar?

12. How is Anne Frank like a broken twig? After you have thought about this question, read Yevtushenko's poem on Anne Frank.

13. If Anne had lived, what kind of adult might she have become?

14. How might the play have been different if it had been written from the point of view of Mr. Van Daan? Peter?

15. Why do you suppose Miep made the decision to help the Franks? What else might she have done? What did she value? Were her actions worth the risk?

16. Were the German people responsible for persecuting the Jews? If you had been a German in 1939, what would you have done? Weigh the possible outcomes of your decision.

17. Do you think that works of literature such as this one help to prevent future tragedies? Why or why not? What is the purpose of this play?

18. Anne states that despite all that has happened, she still believes that people are basically good at heart. How do you feel? Why?

POETRY DISCUSSION: EVALUATION FORM

name ____________________

Think over this class period. You began by looking over a set of questions on your own. Then you shared answers in groups of three, groups of ten, and with the class as a whole. Answer the following questions as completely as you can.

1. Did you change your mind about any of your answers? If yes, on which points?

2. What (or who) made you change your mind?

3. Which discussion experience did you enjoy most?

4. Why did you enjoy this experience most?

5. Did you participate more frequently or more comfortably in the final discussion than you usually do in class discussions on poetry?

MYTHOLOGY PROJECTS

name ________________________________

1. Write an advertisement for a new product based on a Greek myth. Your ad should include a slogan or be accompanied by a testimonial from one of the residents of Mount Olympus.

2. Interview a person or god or goddess from a myth you read. Record the answers carefully, revealing the personality and experience of the interviewee as she or he responds to specific questions.

3. Write and assemble a child's A-B-C book based on Greek mythology. Each entry should contain a word, the pronunciation of that word, and a sentence using that word. Since this is a book for children, you might like to provide illustrations.

4. In the year 3000 we see a subspecies of human, *Homo sapiens pollutus*, that is biologically adapted to living in a smog-filled atmosphere. *Homo sapiens* as we know them have disappeared (due to natural selection) and along with them have gone their religions, technical knowledge, and cultural traditions. Invent a mythological system that *Homo sapiens pollutus* might accept. Include in your description a paragraph or more on each of the following: (a) a creation myth for this new mythology, (b) gods and goddesses in the new mythological system, and (c) the morals put forth by the new gods and goddesses and/or the beliefs of *Homo sapiens pollutus*.

5. Write a myth (unrelated to historical fact) that describes the evolution of the Volkswagen. You may include gods and goddesses as well as Greeks or other mortals.

6. Develop a myth or legend that might be heard in 400 years about a national hero (Reggie Jackson, Martin Luther King., Jr., John F. Kennedy, Elvis Presley).

7. Many of the Greek gods or goddesses committed immoral or illegal acts. Put one of them on trial. To do this, you may choose one or a combination of the following ideas: (a) a newspaper account of the trial, (b) the defense attorney's closing statement, (c) the prosecuting attorney's closing statement, (d) a juror's diary kept during the trial.

8. Select a Greek myth and rewrite it in a version that can be read and enjoyed by second-graders. With prior arrangement by your teacher, go to a nearby elementary school and read your new version of the myth to a second-grader.

9. Write a version of a myth for *Rolling Stone*, *Mad*, or another popular magazine. Use humor, slang, inflated language, satire, or other devices to make your story interesting for readers of the publication you chose.

10. Write a television or radio show for a major mythological figure. Examples: a travel show for Ulysses, a soap opera for Penelope, a war story for Ares.

CRAZY SENTENCES: FORMULAS

name ______________________________

Read the following formulas for creating crazy sentences. Then choose five formulas and follow the directions.

1. Write a sentence containing at least five words in which the letter that begins each word is in alphabetical order: Art bit carrots daintily everyday.

2. Write a sentence containing at least five words in which the words appear in reverse alphabetical order: Zelda yanked xylophones with vigor.

3. Write a sentence in which the number of syllables in consecutive words is the same as the digits in your address: Harry took the opportunity. (This person's street number is 2115.)

4. Write a sentence in which you never use the letter *i*.

5. Write a sentence containing three words that end in the letter *d*.

6. Write a sentence that contains one *the*, one *an*, and one word ending in *-ing* but does not contain the word *and*.

7. Write a sentence in which at least four words begin with the same consonant sound. (This is called alliteration.) Example: Turtles take turns in tanks.

8. Write a sentence in which the number of syllables in consecutive words is the same as the digits in your telephone number.

9. Write a sentence beginning with the word *red* and ending with the word *yellow*.

10. Write a sentence in which the same vowel sound is repeated at least four times: The fat cat sat back.

HEARTS AND DARTS: WRITING ASSIGNMENT

name ______________________________

If you were asked to tell what you like and don't like about the United States, you might find it hard to get started. To help you, here is a list of topics with space to write Hearts (what you like about a given aspect of life in the United States) and Darts (what you don't like about that aspect). When you have finished, choose one of the following writing assignments:

1. A love letter to America that begins: "Dear America, I love ten things about you." Go on to explain what the ten things are. You may not, however, use the word *love* more than once.
2. An essay in which you point out only the bad aspects of life in America. Convince us that the United States is not such a great place in which to live.
3. An essay in which you select four aspects of American life and discuss the good and bad factors associated with each.

HEARTS		DARTS
	The People	
	The Land	
	The Government	
	Industry	
	Education	
	Television	
	Sports	
	Food	
	Your Choice	

CLASS PASS: STATEMENT AND REACTION SHEET

name ______________________

Individual Instructions: In the space below write a controversial statement upon which you would like the rest of the class to comment. Your classmates will then react in writing to your statement. You in turn will have an opportunity to comment on the statements of your classmates. Be sure to make a statement; do not ask a question.

____

Class Instructions: Read the statement above. After your assigned number write the letter which reflects your reaction to the statement. Then jot down the reason for the letter response you gave. You will have only a minute to read and respond.

Reaction Scale
A — strongly agree
B — agree
C — no opinion
D — disagree
E — strongly disagree

Ready? Read, react, and pass!

Student number	Letter rating	Reason
1	______	______________________
2	______	______________________
3	______	______________________
4	______	______________________
5	______	______________________
6	______	______________________
7	______	______________________
8	______	______________________

Student number	Letter rating	Reason
9		
10		
11		
12		
13		
14		
15		
16		
17		
18		
19		
20		
21		
22		
23		
24		
25		
26		
27		
28		
29		
30		

Class Pass: Statement and Reaction Sheet

CLASS PASS: FILL-IN PARAGRAPHS

name ______________________________

Now that the Class Pass has been completed, you have the reactions of your fellow students to your original statement. Your next job is to complete one of the following writing assignments.

1. Adapt the fill-in paragraph shown below to explain how the class responded to your statement. Include how many students agreed or disagreed and a summary of the reasons they gave. What conclusions can you draw about the class from their responses? Write a finished copy of your paragraph on a separate sheet of lined paper.

Most of the students in our class agree that ______________________________

____

Several students pointed out that ______________________________

____

Others said that ______________________________

____

Other students disagreed. They said that ______________________________

____

However, most students agreed that ______________________________

____

Sample paragraph:

Most of the students in our class agree that an earthquake is bound to happen soon in California and that we are not prepared for it. Several students pointed out that we have not had a major earthquake here in many decades. For this reason, they felt we were likely to have one soon. Others said that we are unprepared for a major quake and that people would panic. Others disagreed. They said that we cannot predict quakes and there is no use trying to do so. However, most students agreed that it is best to prepare ourselves for the big earthquake that could happen any day. In general, our class expressed some concern—even anxiety—about the possibility of a California quake in the near future.

2. Use your original statement as the topic sentence of a paragraph. Use statements made by your classmates as supporting details. Rephrase your topic sentence as the conclusion. Adapt the fill-in paragraph shown below. Write a finished copy of your paragraph on a separate sheet of lined paper.

I feel that ____

____

The main reason I feel this way is that ______________________

____

Another reason for my opinion is that ________________________

____

We must also remember that ______________________________

____

Therefore, ____

____

Sample paragraph:

I feel that Americans waste energy. The main reason I feel this way is that Americans use more energy than any other country in the world, even industrialized countries with a high standard of living. Another reason for my opinion is that statistics show that Americans have used more energy in the last ten years than ever before. We must also remember that we have allowed our public transportation to deteriorate and that most of us enjoy the luxury of private cars. Therefore, I conclude that Americans use more energy than we really need to.

HORRIBLE BEGINNINGS: WRITING ASSIGNMENT

name ____________________________

Below are first sentences for horror stories. Choose one and write a story beginning with that sentence. Your story must be at least one page long.

Out of the bubbling mud came . . .
Slowly sliding through the mist came . . .
The dog barked once and then no more . . .
The puff of smoke appeared and disappeared . . .
Growling and snarling . . .
Whirling and dipping in the sky . . .
Their lips met and . . .
His eyeballs bulged . . .
His long, greasy hair hung over his eyes and . . .
He threw his hands up in horror when . . .
He collapsed with a shudder as . . .
Blood oozed . . .
From his nose crawled a . . .
The ground opened up and . . .
The fist came straight for him . . .
Two long tentacles encircled her . . .
Her three mean eyes looked at me curiously and . . .
Little did he realize that . . .
The long bushy tail thumped a warning and . . .
A blinding, flashing light illuminated the sky and . . .
A nauseous feeling swept over me from the sight and smell of the . . .
He twisted and turned in an agonized fury . . .
There was a long piercing scream followed by a . . .
She turned and her gaze followed the misshapen . . .
I vomited as I . . .
Three times the tapping had begun and ceased mysteriously . . .

STORY STARTERS

name ______________________________

Pretend you are a parking meter. What interesting things would you see in one day?

Imagine that you are a balloon. What does it feel like to be blown up? After you are blown up, what do you do?

You have control of a chocolate factory for a day. What will you do?

Your doorbell rings and someone has left a package. Inside you find a pair of glasses. When you put them on, you can see into the future. What do you see?

If pets could talk, what would they say?

Pick an object in the room and describe it *without telling what it is.*

What if elephants were our only means of transportation?

What if astronauts had found men on the moon?

What would you do if you woke up one morning and discovered you were now an overgrown insect?

If you had a time machine, would you go forward or backward into time? What would you see?

What would you do if you were lost in the woods with only the clothing you were wearing, a pocket knife, and one match?

What would you do if you had an opportunity to deliver a ten-minute message to the United States over television? What would you say?

Write an account of a flea who is being interviewed for a position in the Copenhagen flea circus.

Describe the table manners of a man with invisible false teeth.

You have been elected to the highest office in our school district. You must tell the Board of Education how you plan to provide the best school system in which to study and learn. What will you say?

You have been successful in an experiment in which you have grown a third hand. How will this make your life easier? How will it make life more difficult?

You are about to be awarded the Nobel Peace Prize. It is winter and snow has fallen to a depth of nine feet. No vehicles are available, and your dog has chewed up your left shoe. What will you do?

The year is 1996. You are the famous steophemeriologist. Please describe your work.

If you could invent a new vitamin, what would it be and how would it help us?

You have been given the power to talk to animals. To which animal would you talk? What five questions would you ask? What would the animal's answers be?

If you were an inch tall, what are some of the things you would do that you cannot do now?

You are the last dinosaur in the world and are about to die. What are your feelings?

You are a captain on an Arctic icebreaker far out at sea. You hit an iceberg, and your ship begins to sink. In the hold you have a load of Ivory soap, four mattresses, instant mashed potatoes, green ink, and dried barley. What would you do to save your ship?

I was an acorn lying in the tall grass . . .

A man of peace arrived from another planet. He asked me to direct him to our world's greatest philosopher. Since it was totally my responsibility, I thought I would take him to see . . .

I noticed that our English teacher was wearing two different shoes, a bright blue sandal on her left foot, a rather dirty white sneaker on her right. I knew today was going to be different . . .

Most people throw away their empty tin cans, but cans have thousands of interesting uses. Write about as many interesting uses as you can. Do not limit yourself to uses you have seen or heard of. Do not limit yourself to any one size of tin can.

The mouse roared like a lion . . .

What might two dresses and two shirts say to each other in a closet?

Due to population crises in the year 2000, scientists develop livable cities beneath the sea. They have been built at great depth to avoid ocean disturbances, and time can no longer be determined by the sun. As a result, the concept of time based on the current calendar and clock dies out. Time passes and it is now the year 3000. You and a group of rebels feel the need to determine the passage of time. Develop a system not based on any current method of measuring time.

You have just met a Martian. You must explain some earthly functions involving mechanical objects. The problem is that the Martian does not know your technical vocabulary. Instead of *electric cord*, for example, you must say something more descriptive—"the long black rope-like object that has two little metal fingers at the end." Taking this difficulty into consideration, explain one of the following activities: driving a car, riding a bicycle, roller-skating, ironing a blouse, baking a cake.

What do you say to a hummingbird who prefers to sing? What is the recommended therapy?

Describe the last annual warthog parade as if it were the Rose Bowl parade.

What were the dying words of Immanuel Ranunza and why did they inspire his followers to do what they did? What did they do?

How would the story of Moby Dick be changed if it were learned that Moby had delusions of being a piranha?

Who was Snow White's eighth dwarf and why did she keep him a secret?

Who led France in the War of the Fuchsias, and what kind of a person was he?

Name six ways that you could improve on the gas-driven harmonica.

List five arguments for putting human beings on the endangered species list—as offered by the only remaining Dodo bird.

Discuss five reasons why you decided on the name *Jaws* for your movie rather than *Mouths*.

CRAZY COMPOUNDS: ASSIGNMENT

name ______________________________

1. Examine the list of compound words below:

handrail
slaughterhouse
snowplow
highway
dumbbell
bookend
sandbox
birdcage
doormat
headdress
windmill
rowboat

2. Divide each word into its two parts below:

3. Next, combine the first and second part from any two words to form a new and somewhat crazy compound. (Example: handbox.) Write three such crazy compounds in the blanks below:

______________________ ______________________ ______________________

4. Now, write a definition for each of these three words in paragraph form, following this outline.

First, tell what this object is used for.
Second, tell how people use this object.
Third, tell how this object is made.

Here is an example of how the outline could be used to write a paragraph definition for the crazy compound *handbox*.

A handbox is used for warming people's hands when they come in out of the snow. People put their hands inside of it and wait until they're warmed up. The handbox is made by putting electrical circuits on the outside of a box twelve inches square; the box must be plugged in in order to operate. No truly modern home in the northern half of the United States should be without a handbox.

5. Draw a picture of your crazy compound creation.

CLYDE KLUNK'S BIRTHDAY PARTY: WRITING ASSIGNMENT

name ______________________________

Who, you might ask, is Clyde Klunk? Clyde Klunk is a person, a person who is about to have a birthday. It has been many years since Clyde was able to celebrate his birthday surrounded by his friends. This year, you will have an opportunity to help Clyde celebrate his birthday. However, to be able to attend this exclusive function, you must complete the six activities described below. By completing this project you will receive class credit, but what is even better, you will be invited to the Clyde Klunk Birthday Party, at which Clyde will tearfully receive as a gift all the projects his fans (the students in this class) made for him. It is important that you understand that in order to plan Clyde's party, your project must be turned in by ______________________________.

1. Write a birthday greeting for a card for Clyde. It can be a limerick, a rhyming poem, or free verse. Then make a card that uses that greeting.

2. Can you unscramble these birthday words? Write your words in the blanks provided.

cei marce ____________________

eobsx ____________________

bnrisbo ____________________

ntserpe ____________________

aeck ____________________

gtisfonr ____________________

dclnase ____________________

nipwarpg eprap ____________________

3. How many words can you make from the letters in *Clyde Klunk's birthday*? Words must contain two or more letters and be found in the dictionary. You can use a letter only as many times as it appears in the phrase, *Clyde Klunk's birthday*. You may *not* make plurals of words already used, for example, *lid, lids*. You may not use the words *birthday, birth,* or *day*. Put your list of words on a separate sheet of paper and attach it to your other work.

4. Few books (probably none!) tell much about Clyde. But his life-long friend, Oswald Ferdbarfel, once tried to tell a group of people about Clyde. He tried for an hour to say something about Clyde. He stuttered, coughed, got his words twisted, and finally blurted out, "He's the man who has what it takes." What did Oswald mean? In a half page or more tell why Clyde is the man who has what it takes.

5. Clyde loves words. Make up ten Clyde words, words that cannot be found in the dictionary, in other words, nonsense words. Use each of these words in a separate sentence, but do not tell its meaning. Instead, use the words in a context that will allow us to guess the meaning of the word. Use a separate sheet of paper.

6. No one has ever taken a picture of Clyde, but you can easily draw a picture of him by following this description. Clyde has . . .

a fascinating head
a vague smile
a unique nose
distinct ears
mysterious eyes
amazing arms
unusual clothes
exciting feet

Draw a picture of Clyde that includes and labels all of the above features. If you do not want to draw the picture, you may use magazine cutouts to make a composite picture.

7. When you have completed these six activities, paper clip your work together with this assignment sheet on top. If you have successfully completed these activities, you will receive a ticket filled out by your teacher that will admit you to Clyde's birthday party, which will be held on ______________________________ .

HEROIC HELP WANTED: WRITING ASSIGNMENT

name ______________________________

Pretend you are the personnel director of Heroes and Heroines, Inc. You must replace one of your top crusaders who was recently terminated for failure to uphold "truth, justice, and the American way."

As personnel director, it is your responsibility to write an advertisement for a heroic replacement to be published in (name your own newspaper). In your ad, provide information concerning job requirements, salary, hours, and company benefits. Remember, too, that you must include the company's name, your name as personnel director, and the telephone number where you may be reached for an interview.

Unfortunately, due to the enormous overhead of creating and protecting double identities, repairing public buildings damaged in the line of duty, and developing new magical aids and weaponry, your budget is limited. This ad can be no more than ten 40-space lines, including punctuation and spaces between words. You are responsible for writing an effective and dynamic want ad. Remember, the peace and welfare of your fair city depend on *you*.

BABY PICTURE DERBY:
WRITING ASSIGNMENT

name ______________________________

Look carefully at the baby picture given to you. Think about the following questions:

1. What will this baby look like at the age of 13 (short, fat, thin, curly hair)?
2. What sort of personality will this baby have then (outgoing, shy, gregarious, serious)?
3. Will you like this baby at the age of 13? Why or why not?

Keeping these ideas in mind, write a description of this baby as he or she will be at the age of 13 and as a student at our school. Last but not least, who is this baby? Take a guess.

- -

Dear Parents,

For a writing assignment due on ____________________, I am setting up a Baby Picture Derby. In the past, this has been a very successful assignment both in terms of student enjoyment and achievement.

I realize, however, that you may have no picture of your child you wish to loan. If this is the case, please sign your name below and return this sheet to school with your child. Thank you.

____
(Teacher's Signature)

I do not have a picture of my child available.

____
(Parent's Signature)

STORY OF AN EYEWITNESS: WRITING ASSIGNMENT

name ____________________________

Imagine that you were in San Francisco on April 18, 1906. Choose one of the following writing assignments related to that experience.

1. Write a letter to a friend or relative telling what happened. Before you begin, decide who you are and where you were at the time of the earthquake.

2. You are a police officer writing a report on the earthquake to your superior. Decide the area from which you are reporting and the time of your report. Consider the people you observe as well as the damage.

3. You are a shopkeeper reporting to your insurance company. Write a business letter, including the name of your business, its location, the extent of the damage, etc. Provide a name and address for the insurance company.

4. You are the mayor of San Francisco or another prominent citizen. You are speaking to a large group of people displaced by the earthquake. Your aim is to tell them the truth about the condition of the city but, at the same time, to offer comfort and assurance. Your written speech should take only one or two minutes to deliver.

OBJECT OBITUARIES: WRITING ASSIGNMENT

name ______________________________

The obituary column is a regular feature in nearly every newspaper in the United States. Its purpose is to give pertinent information about people who have died recently. Some newspapers take a flowery approach ("beloved cousin of Rachel, Susan, and James"); others adopt a more objective tone.

Below is an obituary which never appeared in any newspaper, but it does suggest the kinds of information often found in obituaries.

> Ferd Berfel, 74, died recently of an ingrown toenail. A native of Slippery Rock, Montana, Ferd moved to our town at the age of three. He has been active in the community since that time. Ferd is most famous for his contributions to the Cuticle Nipper Industry, which he brought from a minor company with four employees to a massive corporate structure of some one million employees. In addition, Ferd was mayor of the Alviso Slough, and Grand Dragon in the Brotherhood of Pet Rocks. Ferd's survivors include his canary, Raisin Brain, and his iguana, Dent Chewer. Services will be held at Memorial Chapel, Jibboom Street, at 10:00 a.m., Wednesday.

On display in the classroom are several objects that are "dead." Your assignment is to write an obituary for one of them or for another defunct object of your choice. Include the following information:

how the object died
how old it was
what the object accomplished in life
where the object lived
survivors of the object
funeral arrangements

This assignment is not intended to be taken seriously. Make me laugh!

WEAVE A MYSTERY:
WRITING ASSIGNMENT

name ______________________________

Here are eight groups of words. Your assignment is to use all of the word cues in a single group in a mystery story of your own creation.

Group 1
blood
glass
hair
cut
body

Group 2
Paris
Lear jet
sleeping pills
torn raincoat
letter

Group 3
fight
necktie
apartment
night
fingerprint

Group 4
bathtub
yesterday's paper
insurance policy
empty birdcage
wine glasses

Group 5
midnight
arsenic
nephew
coffee mug
prescription

Group 6
wig
hairdryer
wet floors
pet dog
kitchen

Group 7
flat tire
missing key
mountain road
blackmail
flashlight

Group 8
microfilm
missing scientist
China
blueprints
missile

Your mystery should include the following:
Who? (suspects)
How or what? (nature of the crime)
Where? (scene of the crime)
When? (time of the crime)
Your solution to the crime
Clues that helped to solve the crime

NATURE MYTH:
FACT SHEET AND WRITING ASSIGNMENT

name ______________________________

You are to write a nature myth that explains how or why something happens in nature. Your writing assignment is divided into two parts. Part I may be answered on this sheet; Part II will be handed in on lined paper.

Part I: Fact Sheet

You will need to create your own god or goddess and choose a nature phenomenon for this writing assignment. Answer each question below. You will use these facts later in writing your nature myth.

1. Name of your god or goddess
2. Why she or he was given this name
3. What she or he is in charge of
4. His or her symbol (Draw a picture of the symbol. What does it stand for?)
5. What does your god or goddess look like? List information on face, body, clothing, special decoration.
6. List the special powers or abilities possessed by your god or goddess.
7. Select a subject for your nature myth. Choose one of those listed below or write in a subject of your own.

How Volcanoes Were Created
How Clouds Were Created
Why We Have Mountains
Why We Have Oceans
Why We Have Dew
The Creation of Icebergs

Natural phenomenon of my choice: ______________________________

Part II: Writing the Myth

Your nature myth will contain two paragraphs. Use information from Part I (Fact Sheet) to tell about your god or goddess in the first paragraph. In the second paragraph explain how your god or goddess was involved in creating the natural phenomenon you chose. Your myth can open in many ways, but try to capture your reader's interest with the opening sentence. For example, "Once, Hecco, goddess of light, was resting by a river, saddened by the loss of her only daughter."

I DON'T KNOW HOW TO START: IDEA CATEGORIES

name ______________________________

Select one set of characters and a single item from each of the remaining three categories: settings, objects, and problems. Then write a story that will account for all the material you chose.

Character Sets:

Mortimer Fritz, bashful billionaire, owner of the Nurky Diamond
Suzy Smashmouth, chorus girl who in reality is a spy
Joe Schmuck, accountant, trusted companion of Mortimer Fritz

Johann Wolersmits, hunter, retired stock broker
Dr. Susan Pikery, anthropologist, daughter of Johann Wolersmits
Bill Wisely, handsome guide
John Pikery, animal trainer, husband of Susan Pikery

Joe Saliva, junior high motorcycle freak
Joan Williams, song girl who loves Joe Saliva
Harley Smarts, chess club member who likes Joan Williams

Detective Willson, clever but sloppy-appearing investigator in the drug division
Sandy Watkins, lawyer
Joe Watts, convicted arsonist

Farley Frits, artist, son of the president of the world's largest mushroom farm
Jim Tanner, architect, handsome man with a mysterious past
Norma Scott, Roller Derby star

James Bomb, CIA agent
Henry Copperthumb, albino enemy agent
Malvina Flymie, unwitting witness to a brutal murder

Settings:

A ghetto area of New York in the summer of 1976

A space ship heading toward Mars in 1999

The secret cave of the Egyptian Pharaohs in 1980

The secret laboratory of Dr. Funk below the earth's surface in the year 2000

A deserted island in the tropics in 1920

Objects:

Five pounds of dead mice

A lethal dose of arsenic

A blood-stained love note on the wall

A large yacht slowly sinking in a tropical storm

Two-hundred water-filled balloons and a ketchup bottle

A typewriter with scrambled keys

Problems:

Why was the shadowy figure seen leaving the scene of the crime?
Why didn't she marry her true love?
Who threw the rock with the note stuck in the crevice through the patio door?
Why did he take the briefcase?
Why did she abandon the car?
Why is he leaving his wife?
Who was the cloaked figure seen standing on Judgment Leap in the pre-dawn hours?
Who stole the Gavininchy Venus worth nine million dollars?

THE ODYSSEY: *TWENTY-SIX WRITING ASSIGNMENTS*

name ______________________________

1. It is Mt. Olympus Day. Come dressed as the god or goddess of your choice. Prepare one of the following two assignments.
   a. Write a report on the god or goddess you have chosen. Use two references, and note discrepancies between the two accounts. Be prepared to read your report in class.
   b. Locate a myth about the god or goddess you have chosen and be prepared to read it to the class.

2. In a committee or individually, create a new adventure for Odysseus, either ancient or modern.

3. Prepare one of the following two assignments.
   a. Write an original myth to explain a phenomenon of nature. You may write in the style of our translation of the *Odyssey*, including epithets and similes.
   b. Write a myth that uses Greek gods and goddesses, gods and goddesses of your own creation, and situations you invent.

4. Pretend that you are Odysseus and justify your actions and character traits to the youth of today.

5. You are a reporter for the *Olympic Observer*, a newspaper of ancient Greece. Choose one of these assignments.
   a. Write news articles about one or more of the adventures of Odysseus or about his homecoming.
   b. Write material for the *Olympic Observer*, other than news articles: sports, advice to the lovelorn, ads, obituaries, letters to the editor.

Committees may later select material written for this assignment and put out an issue of the *Olympic Observer*, using a format similar to a modern daily or weekly.

6. Write two letters to the editor of the *Olympic Observer*. In one criticize the slyness, arrogance, and foolhardiness of Odysseus. In the other, praise his cunning, self-assurance, and bravery.

7. Create a mythical monster to trouble Odysseus. Name it, draw it, and write about it. This assignment may be completed individually or in small committees.

8. Create a constellation and write a myth to explain its origin.

9. Choose a major character from the *Odyssey* and write his or her private journal about an adventure. Use the first person point of view.

10. Create a valentine for Odysseus from one of his female companions or from an adversary. Then make the valentine that Odysseus sent in return.

11. Write a ballad about the adventures of Odysseus.

12. Write a limerick about one of the characters in the *Odyssey* or about one of the adventures of Odysseus.

13. You are Penelope and have heard a rumor that Odysseus is living with Circe or Calypso. Write a letter to either woman and express your feelings about her detention of your husband.

14. Pretend to be Odysseus and write a letter to the Draft Board justifying your reasons for not wishing to participate in the Trojan War.

15. Individually or in committee, write a skit about Odysseus in a modern adventure. Then assign parts and present the skit.

16. Rewrite one or more adventures from the *Odyssey* in a form that elementary school students could read. These stories may be illustrated and shared with younger children.

17. As a modern day Homer, write a short odyssey about a contemporary or historic figure, real or imagined.

18. As spokesperson for a women's lib group, express the group's feelings concerning Homer's treatment of women or the suitors' expectations of Penelope.

19. Write a TV script portraying an adventure of Odysseus. Decide whom among current television performers to cast in each role. Then select classmates for the actual presentation. Videotape or perform the skit for other classes.

20. Writing in the first person as Odysseus, discuss one or more of the following subjects with your son Telemachus: women, how to choose a wife, brains versus brawn, courage, perseverance, integrity, hubris, respect for gods, sacredness of marriage.

21. Research similarities between or among myths of various cultures and prepare a documented library paper.

22. Read a prose version of the *Illiad* and summarize the major events.

23. Read the complete *Odyssey* in prose and retell the episodes that were omitted from our textbook.

24. Retell several Greek or Roman myths that were created to explain phenomena of nature. Your presentation may be oral or written.

25. Write an essay in which you compare aspects of human nature revealed by Homer with similar qualities in people today.

26. Create pithy quotations that might have been used by characters in the *Odyssey*. Example: "He who has wax in his ears hears no music."—Sirens

SENTENCE PRESCRIPTIONS: EXAMPLES AND ASSIGNMENT

name ______________________________

Part I. There are many interesting ways of providing information in writing. Study each type of sentence below.

1. Generalization: All children are brats.
2. Summary: In conclusion, we know that there are at least two causes for drug addiction.
3. Comparison: Joan is taller than John.
4. Contrast: Mark is quiet but Jim is noisy.
5. Cause-effect: If you put your hand in the oven, it will burn to a crisp.
6. Opinion: I think that Janet is a brilliant, kind, sweet girl.
7. Definition: An archipelago is a group of islands.
8. Procedure: First, take the cap off; then, quickly squeeze the tube; next, replace the cap tightly.
9. Problem-solution: Bill used to be fat until he stopped snacking.
10. Simile: John growled like a bear. He is as hungry as a lion.
11. Metaphor: John is a bear when he is angry.
12. Law or principle: For every action, there is an equal and opposite reaction.
13. Example or enumeration: The classroom was filled with books, papers, maps, charts, pictures, pencils, and students.
14. Transition: (a) Another problem that he had was finding a baby sitter. (b) While this was happening, I left the room. (c) You should also know that social security payments will be deducted from each check.

Part II. Your job is to write sentences following the prescriptions given below. Each number refers to one of the fourteen sentence types we have just reviewed. Your sentences must all be about the same subject. Here is an example to get you started on the idea.

Prescription: 11-7-5-6
Sentences: John is a nasty snake. By nasty, I mean rude and inconsiderate. His rudeness has made him unpopular. I don't think anyone likes him.

Now you're on your own!

Prescription: 4-14-3-2
Sentences:

Prescription: 8-3-1
Sentences:

Prescription: 12-13-14-1
Sentences:

Prescription: 10-13-9-2
Sentences:

Part III. Your teacher will now read off number prescriptions to you. Write them down and then write the types of sentences required by each prescription. Be sure to write about one topic.

Prescription:
Sentences:

Prescription:
Sentences:

Prescription:
Sentences:

EXPANDED SENTENCES: ASSIGNMENT

name ______________________________

Here are five rather plain sentences. Can you add details to each box to make these sentences more interesting?

1. The man	watched the plane	as it flew over	the trees
and crashed	into the hillside	and burned.	2. The boy
bought	the gift	for his mother.	3. The skunk
was hidden	under the tree	next to the stream	until the bear
disturbed him.	4. The girls	giggled	at the new boy.
5. The waitress	waited	for the diner	to complete
her meal	before cleaning	the table.	

Now, look back over the expanded sentences you wrote. Decide which expansion you like best and write it here:

____

____

COMBINING SENTENCES: COMPONENTS

name ______________________________

Find at least two ways to combine each set of sentences into a single, well-constructed sentence. One set has been combined for you.

Example	*Combinations*
The apple is red. The apple is shiny. The apple is big. The apple snaps when I bite into it.	1. The big shiny red apple snaps when I bite into it. 2. When I bite into it, the shiny big red apple snaps.

Set I

The dog heard the crunch.

It was gravel that had crunched.

The gravel was on the driveway.

The dog perked up his ears.

The dog growled.

The dog raced to the door.

Set II

Barb stood at the end of the diving board.

She glanced down at the upturned faces of her friends.

They were grinning.

She wished she had not accepted their dare.

Set III

The Red Devils were delighted.

They had won the game.

The Chargers were glum.

They had lost the game.

Set IV

The teacher entered the room.

He was lanky.

He was blonde.

He had eyes like Robert Redford's.

He smiled at us.

He seemed shy.

Set V

The fielder reached one hand into the air.

He snagged the baseball.

He threw it to third base.

He smiled broadly.

Set VI

The boy grasped the handlebars of his bike.

He grasped them tightly.

He was nervous.

He was about seven years old.

He was learning to ride a two-wheeler.

His dad stood by.

His dad was ready to catch the bike if it fell.

WINNING COMBINATIONS: SENTENCES TO ANALYZE

name ____________________________

The following sentences come from Robert McCloskey's book, *Homer Price* (New York: Viking Press, 1943). Consider carefully how this award-winning author practices sentence combining. Break each of his winning combinations into its component sentences. One example has been done for you.

1. "One Friday night in November Homer overheard his mother talking on the telephone to Aunt Agnes over in Centerburg."

Components:

It was a Friday night.
It was November.
Homer's mother was talking on the phone.
She was talking to Aunt Agnes.
Aunt Agnes lived over in Centerburg.
Homer overheard the conversation.

2. "Just then a large shiny black car stopped in front of the lunch room and a chauffeur helped a lady out of the rear door."

Components:

3. "So Homer and the chauffeur stood by and handed things and cracked the [illegible]le the lady mixed and stirred."

Components:

4. "Mr. Gabby sat on his stool, sipped his coffee, and looked on with great interest."

Components:

5. "Homer poured some coffee for the lady and her chauffeur and for Mr. Gabby, and a glass of milk for himself."

Components:

6. "Every once in a while somebody would come inside and buy some, but while somebody bought two to eat and a dozen to take home, the machine made three dozen more."

Components:

7. "Meanwhile the rings of batter kept right on dropping into the hot fat, and an automatic gadget kept right on turning them over, and another automatic gadget kept right on giving them a little push, and the doughnuts kept right on rolling down the little chute, just as regular as a clock can tick."

Components:

8. "Then Rupert went home with a hundred dollars, the citizens of Centerburg went home full of doughnuts, the lady and her chauffeur drove off with the diamond bracelet, and Homer went home with his mother when she stopped by with Aunt Aggy."

Components:

TELEGRAMS: THREE STORIES

name ____________________

Sometimes we use more words than we need to tell a story. Imagine that you are a reporter who needs to send your editor the essentials of a story you are following. You have only enough money to send a ten-word telegram, so you must choose words carefully if you are to get the essential message across. Your telegram may contain fewer than ten words but no more.

Story One

Thick clouds hid the sky this morning in Bonneville, Utah. A steady drizzle had fallen yesterday, and the Salt Flats had not yet absorbed the water. A chilly wind was whipping down the flat expanse as our group huddled in the press area. Suddenly a rumble filled the air. Our eyes were fixed on the gleaming blue and white machine as it streaked toward us across the salt. We watched the car gain speed—150, 220, 350, 400 mph! When the official reading was taken, it showed that Mickey Thompson had set a world speed record of 411 miles per hour!

Story Two

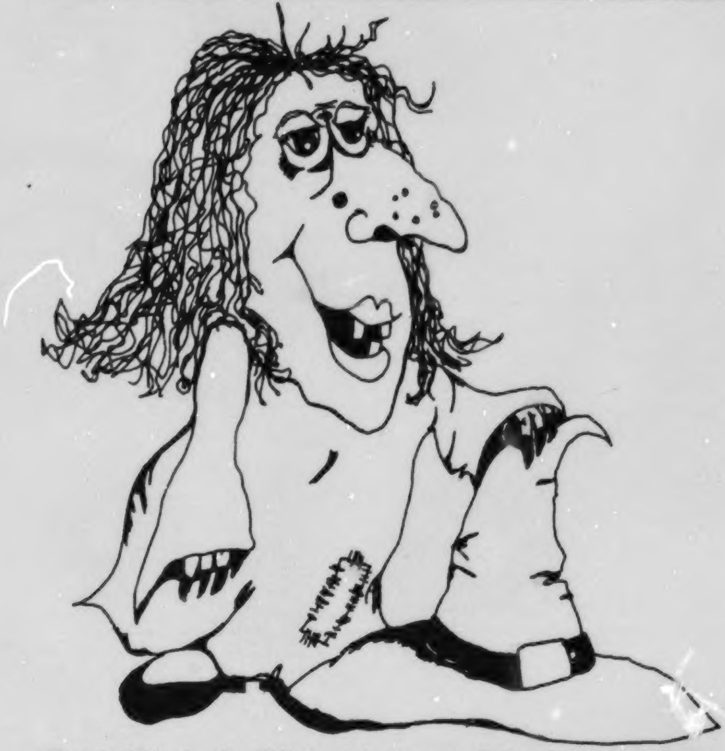
Just before 5 p.m. today, Friday, December 15, the Silver Bridge spanning the Ohio River between Point Pleasant, West Virginia, and Kanauga, Ohio, was jammed with traffic. Carloads of homeward-bound workers and Christmas shoppers were caught between trucks. Suddenly, the bridge creaked, shuddered, and then collapsed. Cars and trucks, steel beams, and chunks of roadway spilled into the icy river. Some people were able to swim clear of the tangled wreckage, but most couldn't. The final death toll was 46.

Story Three

Dr. Dave Mech has broken his leg and is stranded in the Isle Royal National Park near the Canadian border. The game reserve is the home of a large wolf pack, and the wolves have followed his scent. They are massing for an attack. Dr. Mech is trying to keep the pack away from him by shooting off flares, but his supply is dwindling. Dr. Mech has kept in touch by walkie-talkie, but the park rangers are unable to determine his exact location.

WINNIE THE WITCH: WRITING ASSIGNMENT

name ______________________________



This is Winnie the Witch. Select one of the following three writing assignments based on her bewitching biography. Write at least a page and accompany your writing with the drawing specified in the assignment.

1. Winnie the Witch is tired of her dress. She has worn it for one hundred years. You are a famous Parisian dress designer commissioned to give Winnie a new look. Draw a picture of Winnie in her new wardrobe. Now describe in detail the materials you used and the image you were trying to achieve with Winnie's new attire.
2. You went with Winnie for a broom ride. Draw a map of where you went. Next, write a story describing your adventure: where you went, what you saw, what happened.
3. Winnie the Witch has a very unusual kitchen. *Worse Homes and Gardens* has asked you to write a story about Winnie's kitchen design. Draw a picture of her kitchen, showing the layout of the appliances and cupboards. Now describe Winnie's kitchen in detail for the readers of *Worse Homes and Gardens*.

RED RIDING HOOD: WRITING ASSIGNMENT

name ______________________________

Here is an opportunity to poke a little fun at that old familiar story, *Little Red Riding Hood.* Choose at least fifty points worth of activities from the suggestions listed below.

Fifty-Point Activities

1. Create your own newspaper using *Little Red Riding Hood* as its theme. Your newspaper should include a news story, advertisements, a want ad, and an editorial. Other features may be included: sports section, lovelorn column, society page, obituary.
2. Write, in dialogue form, a press interview with one of the characters. Example: an interview with the wolf to get his side of the story. Act out this dialogue or put the interview on tape. You may ask another student to help with the production.
3. Write a preview for the soon-to-be-released movie version. Include portions of key scenes. Remember, previews are often sensational and exciting.
4. Write a sequel to the story: "The Return of Little Red Riding Hood."

Thirty-five-Point Activities

1. Rewrite the story, using another point of view. For example, tell the story from the wolf's view, using "I."
2. Make up commercials or ads for products suggested by the story. Include pictures of some kind: wicker baskets, axes, nightgowns, red hoods.
3. Rewrite the story with a radical change in plot. For example, Red and the wolf become a team; the Woodsman is against Grandmother.
4. Rewrite the story using another kind of language: "hip" talk, very formal language, Archie Bunker talk.
5. Change the setting of the story. Put it in a city, a small town, or anywhere else.

Fifteen-Point Activities

1. Write a poem or limerick that grows out of the story.
2. Draw a cartoon based on the story. Write a caption.
3. Write an original joke based on the story.

HOW-TO ASSIGNMENT: OUTLINE

name ____________________

Title

I. Introduction

  A. The thing to be made

  B. The materials to make it

  C. The skills needed

II. Body

  A. The first step

  B. The second step

  C. The third step, etc.

  D. The cautions (These may come more appropriately at a given step.)

III. Conclusion

  A. The finished product

  B. Its use and value

HOW TO TIE A SHOE: WRITING ASSIGNMENT

name ______________________________

So you think you know how to tie a shoe? Have you ever tried to teach a five-year-old to tie a shoe? Here's an even bigger challenge: try to write the directions! Tomorrow in class we will see how good your directions are by reading them out loud to each other and trying to follow them.

Practice with a tie-shoe before you try your luck at writing your directions. Be very specific. To help you, we have broken the shoe-tying process into steps. Fill in the steps below to help with your rough draft, but copy your final set of instructions on a sheet of lined paper.

In Step One, you ____

____.

Next, you must ____

____.

You make a knot by ____

____.

To make a bow, you do the following three things: _______________

____,

____

____________________________, and ____________________________

____.

When you tie a shoe, you must be sure you don't _________________

_____________________________________, or else your shoelace will

come untied and you will trip on your own feet!

MAKING WITCHCRAFT WORK: RECIPE INSTRUCTIONS

name ______________________________

Write a modern witch's version of an evil recipe, using the passage from Shakespeare as a model or source for ideas. A few recipes that are sorely needed in these troubled times are listed below, but you are not restricted to those subjects.

Brew to Make a Math Teacher Smile
Recipe to Ward off Goblins
Concoction for Grossing out Friends
Revenge Recipe
Sickening Souffle
Spell for Making a Demon

Witches and warlocks, start your cauldrons.

Macbeth Act 4, scene 1

1 Witch: Thrice the brindled cat has mewed.

2 Witch: Thrice and once the hedgepig whined.

3 Witch: Harpier cries, "Tis time, tis time."

1 Witch: Round about the cauldron go.
In the poisoned entrails throw.
Toad, that under cold stone
Days and nights has thirty-one
Sweltered venom sleeping got,
Boil thou first i' the charmèd pot.

All: Double, double toil and trouble,
Fire burn and cauldron bubble.

2 Witch: Fillet of a fenny snake,
In the cauldron boil and bake.
Eye of newt and toe of frog,
Wool of bat and tongue of dog,
Adder's fork and blindworm's sting,
Lizard's leg and howlet's wing,
For a charm of powerful trouble,
Like a Hell broth boil and bubble.

All: Double, double toil and trouble,
Fire burn and cauldron bubble.

3 Witch: Scale of dragon, tooth of wolf,
Witches' mummy, maw and gulf
Of the ravined salt-sea shark,
Root of hemlock digged i' the dark,
Liver of blaspheming Jew,
Gall of goat and slips of yew
Slivered in the moon's eclipse,
Nose of Turk and Tartar's lips,

Finger of birth-strangled babe
Ditch-delivered by a drab,
Make the gruel thick and slab.
Add thereto a tiger's chaudron,
For the ingredients of our cauldron.

All: Double, double toil and trouble,
Fire burn and cauldron bubble.

2 Witch: Cool it with a baboon's blood,
Then the charm is firm and good.

LETTER TO AN INCOMING STUDENT: ASSIGNMENT

name ______________________________

Write a letter to an incoming student explaining what life at our school is like. Use the friendly letter form. Fill out the rough draft below and have it checked before you write the final copy—in ink.

Dear Incoming Student,

My name is ______________________________, and I am writing to welcome you to our school. I am in the ________ grade now.

I would like to tell you a few helpful facts about our school. ______________________________

____

____

____

____

____

____

____.

My favorite class is ____________________ because ______________________________

____.

Nevertheless, ____________________ gives me some trouble because ____________________

____.

If you want to become a successful student at our school, my advice is ____________________

____

____.

Sincerely,

____

MAIL CALL: WRITING ASSIGNMENT

name ______________________________

Pretend you are one of the people listed below. Then write a business letter to another person on that list. Your letter should be one of the following types: a letter to inform, a letter requesting action, a letter of praise or appreciation. Fold a sheet of paper to serve as an envelope for your letter and correctly address it.

Names and Addresses of Senders and Recipients:

Prince Obalwasi
The Palace
201 Oil Way
Putra, Saudi Arabia

Mr. John Wilson
Warden, San Fentin Prison
San Rafael, Oregon 98767

Annie Flanders
Lovelorn Column
San Francisco Chronicle
5675 Mission Street
San Francisco, California 94525

Ms. Betty Wilson
President, Holly Sugar Company
189 Oak Drive
Honolulu, Hawaii 96478

John Revolta
MGM Studios
5678 Stardust Way
Hollywood, California 91875

The Honorable Ferd Berfel
President of the United States
The White House
590 President Lane
Washington, D.C. 20010

Miss Phyllis Piller
109 Main Street
Phoenix, Arizona 80877

Mr. Richard Harris
President, Exout Oil Company
109 Main Street
Columbus, Ohio 48990

Spats Furfle
214 East 53rd Street
Chicago, Illinois 61801

Ms. Helen Highwater
Rural Route 3
Four Corners, Kansas 80201

Here is an example to help you:

214 East 53rd Street
Chicago, Illinois 61801
October 23, 1980

Mr. John Wilson
Warden, San Fentin Prison
San Rafael, Oregon 98767

Dear Mr. Wilson:

As you know, my brother, William Furfle, has been in your jail for fifteen years. He is coming up for parole next year. I know that you have decided not to parole him. I hope that this letter will convince you to change your mind.

I have your wife under constant observation. It would be unfortunate if she met with an accident. My boys would be there if she did. I would want them to help her. Can you help me?

Yours truly,

Spats Furfle

MY HOUSE: FREE VERSE FRAME

name ______________________________

This is the house
where I live.
This is where
____
____
__________________________.

This is where
____
____
__________________________.

This is where
____
____
__________________________.

And you can hear ______________________________
And see ______________________________
And feel ______________________________
And somebody cares.

ANYONE CAN POEM: FORMULA

name ______________________________

---

1. Write one word; this is the subject of the poem.
2. Write three words that describe the first word.
3. Write a sentence or phrase that describes the first word.
4. Repeat the first word or use a synonym.

Example:

Teeth—

Chew, crunch, cavity.

They gleam or fade.

Choppers.

MULTIPLE-CHOICE POEM: FORMULA

name ______________________________

From each set of choices within parentheses, select the word or phrase that you like best. After you have chosen the combination of lines that appeals to you most, copy over your poem on a separate sheet of paper. Would you like to provide an original title for your multiple-choice poem?

Line 1: (Bounding, Leaping, Hurdling) (like water from a fountain, like her own heart, like a summer wind, like a forest creature)

Line 2: (A child, The innocent thief, An escaped naiad, Daisy Ann Martin)

Line 3: (Spreads dragonfly wings and sings, Carries the original Grecian torch, Races wild with free flowers, Chases)

Line 4: (The prizes of youthful hours, Homeward to her Olympian torch, In the air, Heaven held in earthly things)

FIVE-SENSE POEMS: FORMULA

name ____________________________

Choose an abstraction—an emotion like love or hate or jealousy, a quality like honesty or generosity, a term like war or science—to write about. Now apply the formula given below to create a five-sense poem that will make your abstraction concrete.

Here is the formula:

Line 1: Tell what color the abstraction you chose is.
Line 2: Tell what the abstraction sounds like.
Line 3: Tell what the abstraction tastes like.
Line 4: Tell what the abstraction smells like.
Line 5: Tell what the abstraction looks like.
Line 6: Tell what the abstraction makes you feel like.

Here is an example of a five-sense poem by student Matt Hickel. Line five was omitted, but the abstraction *problems* is nevertheless successfully concretized.

Problems are black.
They sound like children crying.
They taste of castor oil
And smell like spinach.
They make you feel unwanted.

DIAMANTÉ: FORMULA

name ______________________________

The poem you are going to write will be diamond shaped. Follow this formula and you will be pleased with the content of your poem as well as its appearance on the page.

Line 1: one word, the subject of the poem
Line 2: two words, adjectives that describe the subject
Line 3: three words, participles (–ed, –ing words)
Line 4: four words that relate to the subject in line one
Line 5: three words, participles
Line 6: two words, adjectives
Line 7: one word, the opposite of the subject in line one

Here is an example that shows what happens when you follow the diamanté formula. Notice that the poem changes tone at the beginning of the fifth line.

Love
Happy, secure
Dreaming, talking, loving
Husband, wife, children, home . . .
Quarreling, hating, degrading
Angry, mad
Hate.

DIAL-A-POEM: WRITING ASSIGNMENT

name ________________________________

This poetry form is based on phone numbers. Count the number of syllables in each line of the poems below and write that number in the blank provided. When you have counted the syllables in each line, you will have deciphered the poet's phone number. What is Linda's phone number? What is Jean's?

________ Abandoned
________ In the dead cornfield
________ Harvest has passed
________ . . .
________ One crow
________ Burrows 'midst the stalks
for
________ Food.
—Linda Hoffman

________ Along the
________ Murky shore we walk
________ Amidst
________ A carpet of
________ Brown leaves while we
________ Gaze in awe at
________ The sky of blue framed by
gold leaves.
—Jean Noble

Write your phone number here: ___ ___ ___ ___ ___ ___ ___ . Now write a seven-line poem in which the number of syllables in each line matches the digits of your phone number.

ERROR BINGO: PLAYING CARD

name ______________________________

E	R	R	O	R
B	I	N	G	O
TENSE	SPELLING		PUNCTUATION	
AUDIENCE SHIFT	APOSTROPHE	TENSE	SPELLING	FRAGMENT
RUN-ON SENTENCE	PUNCTUATION	FREE	WORD CHOICE	
		CAPITALIZATION	PUNCTUATION	AGREEMENT
PUNCTUATION	AGREEMENT		SPELLING	

PROOFREADER'S TAGS: CERTIFICATION FORMS

name ________________________________

Self-Proofreading Certification

I certify that I have looked for errors in the following categories and corrected those I found:

Paragraph Development ________
Transitions between Paragraphs ________
Sentence Structure ________
Punctuation ________
Spelling ________

____
Proofreader's Signature

Proofreading Certification for ________________________________
(person whose paper you proofread)

I certify that I have looked for errors in the following categories and marked those I found:

Paragraph Development ________
Transitions between Paragraphs ________
Sentence Structure ________
Punctuation ________
Spelling ________

Other comments I have about this composition:

____
Proofreader's Signature

PUNCTUATION PUZZLERS: ASSIGNMENT

name ______________________________

Punctuate the following sentences so that the meaning is changed or clarified. You may add capital letters as well as marks of punctuation, but do not add or drop words. Write each new sentence beneath the original one.

Example: No children are allowed to enter.
New sentence: No! Children are allowed to enter.

1. No man can be happy without money.

   New sentence:

2. George thinks his teacher is an ogre.

   New sentence:

3. Woman without her man is a savage.

   New sentence:

4. Mr. McCoy, the principal, just came in.

   New sentence:

5. Charles the First walked and talked half an hour after his head was cut off.

   New sentence:

6. Lord Wellington entered on his head a helmet on his feet a pair of well-polished boots on his brow a cloud in his hand his favorite walking stick in his eye fire.

   New sentence:

7. "Billy, my brother has chicken pox."

   New sentence:

8. A hundred feet above the river was a mere trickle.

   New sentence:

9. Harry spent five dollars more than we had expected.

   New sentence:

10. Only an hour before we had been laughing.

    New sentence:

11. After the dog eats his dish should be washed.

    New sentence:

Just for fun, what would you do with this sentence?
That that is is that that is not is not that it is.

SPELLING SURVEY: DATA SHEET

name ______________________________

Interviewee ______________________________ Age ________

1. Please list the words you misspell most frequently. It's all right if you misspell them here!

2. Even the best spellers have words they have to look up frequently. Please list at least five words that often send you to the dictionary.

3. Do you know or rely on mnemonic (memory) devices or ingenious tricks to help you spell troublesome words? If you do, please list them here.

MNEMONIC DEVICES

name ______________________________

Remember the catchy sentence, and you'll remember how to spell the troublesome word.

accept, except—All accepted my proposal except one.
adapt, adopt—Adopt a baby and learn to adapt.
affect, effect—Bad weather often affects effects. Except in psychology, *affect* is a verb meaning to influence.
a lot—A lot is not alone.
attendance—*At ten, dance.*
breath, breathe—Think of breathless, and you won't think breath is breathe.
business—There's a *bus* in business.
calendar—Do not *lend* your calendar.
candid—A good candidate is *candid.*
cemetery—All is at *ease* (e's) in the cemetery.
committee—Double *three* in committee.
complement, compliment—A complement completes. *I* like compliments.
concave, convex—A concave surface resembles a *cave.*
desert, dessert—I would prefer to have *two* servings of dessert but not of desert.
fourth—The Fourth is number *four.*
grammar—*Ma* urged me to learn grammar. (There's also a mirror effect in *grammar:* ram/mar.)
guaranteed—Every golf *tee* is guaranteed.
hear, here—Now that he's here, you can hear him with your own *ears.*
influence—There's a *flue* in influence.
inoculate—Inoculations were once given *in* the *ocul*us (eye).
knowledge—Smart climbers *know* their *ledges.*
literature—There's an *era* in literature.
loose—Loose tooth.
maintenance—Maintenance requires *ten* minutes.
parallel—*All* lines should be parallel.
perfectly, perform, person—A person should perform perfectly.
phenomenon—It's a phenomenon that there are *no men on* Mars.
principal, principle—Our principal, though a *pal*, is a man of principle, ru*le.*
receive—*I've* got to learn to spell receive.
recognize—There's a *cog* in recognize.

repetition—There's a *petition* in repetition.

separate—There's *a rat* in separate.

stationary, stationery—Stationery is lett*er* pap*er*, but something stationary has *nary* movement.

though, through, thorough—*Though* is present in each of these; *through* adds an 'r,' and *thorough* adds an 'or.'

tragedy—The Tragedy of *Ed*.

weather—Wear your *'at* in foul weather.

Another favorite device for recalling a tricky spelling is to distort the pronunciation of a word. The following are examples of such distortions:

ać-quire
ad-van-tá-gé-ous
bené-ficial
caté-gory
con-scí-ence
ex-perí-ment
pre-jud-icé
prıví-lege
sim-í-lar
vil-laín

LISTENING SKILLS ON THE JOB: SURVEY FORM

name ______________________________

Talk with five adults about the ways listening skills and the ability to follow directions influence their working lives. Listen attentively to the people you interview and encourage them to give several on-the-job examples. Be courteous and do not disturb these people at work. Finally, ask each interviewee to initial the survey form so that we know you really listened to what that person had to say!

Interviewee	Occupation	How listening skills and the ability to follow directions are used on my job	Initials

PAY-ATTENTION TAPE: WORD GRID

name ______________________________

My number is 1 2 3 4. (Circle the number you have been assigned.)

	1	2	3	4	5
A				BICENTENNIAL	
B	INDEPENDENCE		E PLURIBUS UNUM		DECLARATION
C		REPUBLIC	DEMOCRACY		
D	REVOLUTION		LIBERTY		

	1	2	3	4	5
A					
B					
C					
D					

FAMILY VIEWING:
INSTRUCTIONS AND ANALYSIS OF DATA

name ______________________________

Does your family make the best use of television viewing time? To help you decide, survey your family's television habits. It is important that everyone in your family cooperates if the survey is to be meaningful. Perhaps when the survey is done, you and your family would like to discuss if you are pleased or displeased with the results. Follow these instructions carefully.

1. Put a Data Sheet beside each television set in your house.
2. Whenever the television set is on, the person watching must record two pieces of information: the hour or hours the set was on and the type of program watched. For example, if you watched a folk music special from 8:00 to 9:00 p.m., you would put an X in that time slot and a tally mark beside "Musical Program."

When the time alloted for this project has expired, answer the following questions based on the data you have collected about your family's television habits.

1. How many hours on the average did your family watch television daily?
2. Was this less or more television than you thought your family watched when you started the survey?
3. Which two types of programs were watched most often?
4. Of what do you approve in your family's viewing habits?
5. What would you change about your family's viewing habits?
6. What did you discover about yourself and about your family from this survey? Answer both parts of the question.

FAMILY VIEWING: DATA SHEET

name ______________________________

Directions: Use an X to indicate each hour that the television set is in use. Then put a tally mark beside the type of program being watched.

	Sun.	Mon.	Tues.	Wed.	Thurs.	Fri.	Sat.
6 a.m.							
7							
8							
9							
10							
11							
12 noon							
1 p.m.							
2							
3							
4							
5							
6							
7							
8							
9							
10							
11							
12 midnight							
Total							

Categories

News ________

Sports ________

Comedy ________

Talk show ________

Drama ________

Crime ________

Movie ________

Children's program ________

Documentary ________

Musical program ________

Others (list) ________

TELEVISION INTEREST INVENTORY: DATA SHEET

name ______________________________

Answer the following questions about your television viewing thoughtfully and honestly.

1. What is your favorite program in each of the categories?

Entertainment	Information
Comedy ______________	Discussion ______________
Music ______________	News ______________
Plays ______________	Documentary ______________
Sports ______________	

2. Who is your favorite person in each of these categories?

Comedian ______________	Sports reporter ______________
Master of Ceremonies ______________	Musician ______________
News reporter ______________	Singer ______________
Actor ______________	Actress ______________

3. Do you spend more time watching television during the week or on weekends?
4. About how much time each day do you spend watching television?
5. At what hours are you most likely to watch television?
6. From which programs do you learn the most?

7. Which programs give you the most to think about?

8. Is there a program that you think should not be allowed on the air? If so, which program and why?

9. What old favorites do you no longer enjoy? Why not?

10. What programs have you recently begun to like? Why?

TELEVISION SURVEY: INSTRUCTIONS, DATA SHEET, AND SUMMARY

name ____________________________

Instructions

The purpose of this activity is to determine which television programs are most popular and why. Follow these directions carefully.

1. Ask fifteen people to answer questions for this survey.
2. Do not ask more than five people from any one age group: (a) under 18, (b) between 18 and 25, (c) between 25 and 35, and (d) over 35.
3. Do not ask more than five people from any one occupational group: (a) student, (b) professional, (c) semi-professional, (d) skilled, (e) unskilled.
4. Ask each person these two questions:
   a. Which two regular television programs are your favorites?
   b. Which reason from the list below tells why each program is popular with you? (More than one reason may be given for a single program.)
5. Show this sheet to the people you interview so they may choose their responses from the list below.

Reasons for liking a program:

1. The program is exciting.
2. The program stimulates my thinking.
3. The program informs me about the world.
4. The program deals with real human problems.
5. The program makes me laugh.
6. The program has good musical entertainment.
7. I like the actor or actress in the program.

Data Sheet

Complete the data sheet below as shown. List the reasons given by interviewees by number and in the order that the interviewee gave them.

Interviewee	Age category	Job category	Favorite TV shows	Reasons
0	18-25	Semi-skilled	Reno	1,4
			Galactica 2000	2,1
1				
2				
3				
4				
5				
6				
7				
8				
9				
10				
11				
12				
13				
14				
15				

Data Summary

1. Make a bar graph showing the number of times each reason for watching a television program was mentioned.

2. Make a second bar graph showing how often various programs were mentioned. If your interviewees tended to choose different programs, you may not be able to graph the data. If that is the case, can you group their program choices and graph by categories?

3. Fill in the summary paragraph below.

The reason that most people chose for watching their favorite television programs was ________

____.

Another frequently mentioned reason was ______________________________________

____.

Very few people mentioned ____

as a reason for watching television. The results of my survey suggest that television producers need to

consider ____ when selecting

new programs.

CONFLICT ON TELEVISION: DATA SHEET

name ____

As you watch television this week, note the conflicts that characters experience. Read the example below and then make six boxes like the one shown. You might want to use 5″ x 8″ cards. In each box, jot down the name of the program and the character or characters involved in the conflict. Then describe the conflict briefly and explain how it was resolved. An example is provided for you.

Program	Character(s)	Conflict description	Resolution
"The James Gang"	Janey and Jessica	Jessica and Janey are bickering over who gets to use the attic as a secret hideaway. Jessica wants to paint there and Janey wants to write poetry there.	A compromise. Finally, the girls realize that the attic is big enough for two retreats if they make sensible accommodations. Jessica gets the area with the window to fix up as a studio because natural light is important to painting. Janey settles for a poetry corner behind the old mahogany chiffonier; she also gets the stuffed owl to inspire her and the faded chintz sofa to curl up on.

PROBLEM SOLVING ON TELEVISION: ALTERNATE SOLUTIONS

name ______________________________

Choose any three of the six programs you analyzed last week. Review the conflict you described and the way it was resolved. Now imagine that you are the scriptwriter. Solve the problem in a different way. An example is given.

Program	A different solution (You may provide more than one.)	Which solution do you think is better—yours or the original one? Explain.
Reno	I would not let the girl go back with her boyfriend; I would forbid her to see him again.	My solution is better because it is unrealistic to think the boy would change.

SLEUTHING THE SLEUTHS: DATA SHEET

name ______________________________

Directions for completing the chart:

1. Watch at least three mystery programs on television. Make sure you are watching a mystery program and not simply a suspense program. Do not watch three programs from the same series; instead, watch one program in each of three series.
2. Complete the chart below. Be sure your answers are complete and understandable.

	Program	Sleuth	Sleuth's profession (private eye, police officer, attorney)	Crime	Was the audience aware of the solution from the beginning or did the audience solve the mystery with the detective? Explain.	How did the sleuth solve the mystery? (deduction, research, tricky questions) Be specific.
1						
2						
3						
4						

SLEUTHING THE SLEUTHS: ANALYSIS OF DATA

name ______________________________

Answer these questions in complete sentences on a separate sheet of paper. You may use this sheet for notes and a rough draft.

1. Which program was the most exciting for you? Why?

2. Which program showed the most intelligence on the part of the sleuth? Explain.

3. Most television detectives have a style all their own. Their personalities often play an important part in the mystery. Some sleuths show daring and bravado; others are brilliant observers; still others pretend to be bunglers and trick their suspects into making mistakes. Choose one of the shows you watched. Then decide how the sleuth in one of the other programs you viewed would have solved the crime; that is, what would that detective's *modus operandi* have been? Develop your ideas in a paragraph that follows the model given below. You may adapt the model to fit what you want to say, but it should help you get started.

In ______________________________ (name of program), ______________________________ (name of sleuth)

solved the mystery by ______________________________.

______________________________ (name of other sleuth), on the other hand, would have solved this problem

differently. ______________________________ (name of other sleuth) would have ______________________________

______________________________. Of the two techniques, I believe ______________________________ (name of sleuth)

has the more effective *modus operandi* because ______________________________

______________________________.

In addition, ______________________________

______________________________.

TALKING BACK TO YOUR TELEVISION: WRITING ASSIGNMENT

name ______________________________

This week, watch television. Pick a program about which you have strong feelings, positive or negative. Later, we will write fan letters or letters of criticism to the networks. Your letter should follow correct business form. Here are the addresses of the networks:

ABC–TV, 1330 Avenue of the Americas, New York, NY 10019
CBS–TV, 51 West 52nd Street, New York, NY 10020
PBS–TV, 475 L'Enfant Plaza, SW, Washington, DC, 20024
NBC–TV, 30 Rockefeller Plaza, New York, NY 10020

And here is an example of a letter of criticism.

15 James Street
Tourville, Indiana 45678
January 24, 1980

NBC–TV
30 Rockefeller Plaza
New York, New York 10020

Dear Sir/Madam:

I would like to object to your production, "Lady Detective," which appeared last Wednesday evening. The main character was shown as being really very stupid. The only reason she was able to solve the case at all was that a male detective gave her a lot of extra help and saved her at the last minute. If programs like this continue, we will never be able to get decent treatment for women police officers.

I hope in the future you avoid this unfortunate stereotyping when featuring women in police crime dramas.

Thank you for your attention.

Very truly yours,

Sarah Brown

ALL-PURPOSE FILM OR FILMSTRIP REVIEW

name ______________________________

Title of filmstrip or film ______________________________

Subject of filmstrip or film ______________________________

1. Summarize in five sentences (minimum) the content of the film or filmstrip. Either give a plot summary or summarize the information provided.

2. List two things you learned from looking at this material.
    a.
    b.

3. What would you have done to improve this film or filmstrip?

4. Would you recommend this film or filmstrip to someone else? Explain.

NINE-POINT MOVIE ANALYSIS: QUESTIONS FOR DISCUSSION

name ______________________________

---

1. **The Story.** Is the story true or made up? If it is made up, is it true to life? If not, does the lack of realism serve a special function? Does the action move rapidly or drag? How is suspense built? What is the climax? Does the story end appropriately? Is a happy ending always the "right" ending?

2. **The Setting.** When and where does the story take place? Are the costumes and other details appropriate to that time and place? Does the background add to the story? Does the setting help to create the mood of the story?

3. **The Cast.** Are the actors and actresses suited to their parts? Can you think of others who might have been better? Do the actors and actresses seem to be the characters instead of themselves?

4. **The Characters.** Do the characters seem real? Can you understand why they act as they do? What explains their actions—the desire for success, for money, for power, for happiness; the fear of something; the love of adventure; the desire to help others? What qualities do you admire in these characters? What do you dislike?

5. **The Dialogue.** Do the characters converse naturally? Is the dialogue interesting, clever, humorous? How do characters reveal themselves through dialogue? How are details of the plot presented through dialogue?

6. **The Photography.** Do you recall special effects achieved by various shots—closeup, angle shot, fade-in, fade-out, shadows, and so on? Does the photography sometimes "speak" to the viewer much like the dialogue? If so, give examples.

7. **The Sound Effects.** Do the sound effects help the story or are they confusing? Does the music reinforce the mood? Does the music have other functions?

8. **The Directing.** Was the picture directed so that the parts work together—story, acting, photography, music? Who was the director? Why is knowledge about directors a good guide in choosing movies?

9. **The General Effect.** How has the movie affected you? Has it influenced your thinking in any way? Has it influenced what you want to do? What did you learn from it? What understanding of people did you gain from it? Do you feel that the picture accomplished its purpose?

TESTING ADVERTISING CLAIMS: INSTRUCTIONS AND DATA SHEET

name ______________________________

Each of you will evaluate a claim made by an advertiser about a product. The choice of product and ad is up to you. You will design a test to evaluate the advertiser's claims and perform that test at home or outside the classroom. You may use this sheet for collecting basic information, but you will write up the final report on your claim test separately.

1. Collect the following background information.

Product to be tested:

Name and address of manufacturer:

Where did you see this product advertised? Circle all that apply.

TV radio newspaper magazine billboard other: ______________________

Describe the commercial or ad:

What is the advertiser claiming about the product?

Is the claim implied? ________ Is the claim stated outright? ________

2. Answer the following questions about the test you have designed to determine whether or not the advertisement's claims are false or misleading. Then record the test results.

Test description (Explain in detail how you will test the claim made about the product.):

Materials needed:

Results of the test:

Conclusions:

3. On separate paper, write a lab report that fully explains the procedures you followed and the results you obtained. Here is an outline for you to follow.

Lab Report: ______________________ (title) ______________________

I. Introduction: Describe the product in detail (price, consumer target, packaging, use) and tell why you selected it to test.

II. Describe the advertising that contains the claim you intend to validate. Explain the claim you will test and the procedure you will follow. Include the exact words used by the advertiser in making the claim and be very specific about your testing procedures.

III. Record the results of your test and write a conclusion about the claim based on these results. Give your over-all opinion of the product after your test.

4. If your test suggests that the advertising claim was false or misleading, write a letter to the manufacturer of the product. Use business letter form. Include a copy of your lab report with your letter.

TELEVISION ADVERTISING SURVEY: DATA SHEET

name ______________________________

Your assignment is to collect information about fifteen television commercials on each of three consecutive days. After your three-day survey is complete, use the data you have collected to answer the summary questions.

Day 1 2 3 (Circle one.)			
Commercial Number	Product Advertised	Commercial (Length in seconds)	Advertising Technique Used
1			
2			
3			
4			
5			
6			
7			
8			
9			
10			
11			
12			
13			
14			
15			

TELEVISION ADVERTISING SURVEY: SUMMARY

name ______________________

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1. What type of product did you see advertised most often? Circle one.

soft drinks cosmetics food cleaning products insurance other: ______________________

2. What advertising technique was used most often? What other techniques were used frequently?

3. Do you detect any connection between products and advertising techniques? For example, do commercials for soft drinks tend to rely on an appeal to youth?

4. What was the shortest commercial you saw? What was the longest? Do you detect any connection between products or advertising techniques and commercial length? For example, do commercials that rely on humor tend to be shorter than those that incorporate statistical claims?

5. You saw fifteen commercials a day for three days. Assume that you watch about the same amount of television six days a week. How many commercials would you see each year?

6. What was the average length of the commercials you saw over the three-day period? Using the information in question five, how many hours of commercials would you see in that hypothetical year?

MADISON AVENUE COMES TO SCHOOL: PHASE SHEET

name ______________________________

Life on Madison Avenue is intensely competitive, and your team will need to function efficiently if it is to launch a successful advertising campaign on schedule. Complete each phase listed below by the deadline set in class.

Phase I must be completed at the end of the first day of work: __________. Your team is to develop a new product and prepare to merchandise it. Begin by choosing one member of the team to act as the team's evaluator. This person will determine how many points each member's contribution is worth: how much effort did each member exert to create the final project? The evaluator's rating will count one-third of your grade for this activity.

Your next job is to decide the following: the product you will sell, its brand name, the name of the company that manufactures the product, and slogans, trademarks, or symbols you will use in marketing this product.

Your team may devise its own product, but here are some suggestions that may trigger ideas:

- a mild soap, especially for babies
- a greaseless shoe polish
- a silent refrigerator
- a food for all types of pets
- an ecologically sound, disposable hot/cold drink container
- a janitorial service for teenagers' bedrooms
- a glue to hold toupees in place
- a bubble gum for truck drivers only
- a school for Walt Disney movie writers
- a book to change the behavior of teachers

Phase II must be completed by ______________________. Determine how you will advertise your product. Pick *four* of the following methods: radio, television, billboard, bumper sticker, magazine, newspaper, brochure for direct mailing, store display. If your team comes up with another option (skywriting or T-shirts, for example), clear it with your teacher before including it in your advertising campaign.

Phase III should be completed by ______________________. Divide up the work to be done among team members. You will need two copywriters, a salesperson who will later be the main presenter of your campaign, and a designer who will also make a replica of the product you're selling. If your team defines other jobs, clear them with your teacher before assigning them.

Phase IV: Do it! All work must be completed by ______________________. The four types of advertising your team selected are to be included in a presentation of your advertising campaign to the class. Be ready to make your group presentation on ______________________.

Phase V: Evaluation. Your team's presentation will be evaluated in class. Your grade will be based on your team evaluator's grade, a grade given by the class, and a teacher grade.

BRAIN STRAIN:
FIVE WRITING ASSIGNMENTS

name ______________________________

1. Teenagers represent a strong buying force in America today. It is said that about one-third of American products can be purchased by teenagers. Yet, teenagers are often "taken in" by false advertising. Should the government set up guidelines for protecting teenage buyers; if so, what should those guidelines be? Or, should the government stay out of the business of protecting teenage consumers; if so, why?

2. Psychologists tell us that people believe ads, though they claim to know better, and that it is wishful thinking that motivates people to buy. In what ways do Americans let themselves get talked into buying more than they need or products they do not need? Give examples to support your ideas.

3. The Federal Trade Commission is the government agency with the duty of investigating fraudulent advertising. The FTC says that companies often pump great sums of money (tax deductible) into advertising campaigns rather than into product improvement. Is this right? Why or why not?

4. Whose responsibility is it to protect the consumer—the government, the advertisers, or the consumers themselves? Should we expect the government to protect us? Can we expect advertisers to be honest? Should we take the responsibility for being informed about the products we purchase? There are arguments on all sides of this question. Take a stand: on whose shoulders should consumer protection fall? Support your ideas with examples.

5. Which methods of advertising are especially effective in reaching teenagers? Use examples to support your statement.

Activities for Involving Parents in the Language Arts Program

Zora Rashkis, Chapel Hill, North Carolina

Parents come from a variety of backgrounds and possess a wide range of skills, and these diverse qualities can be put to use by teachers both in and out of the classroom. My thanks to Hazel Leler and Sterling Hennis, School of Education, University of North Carolina, for many of the ideas for involving parents in the education of their children that follow.

Classroom Involvement

1. Career Day. Discover the vocational interests of your students: Do they want to become veterinarians, landscape gardeners, computer scientists, physical therapists? Find parents who have these or related skills and invite them to class to discuss their jobs and others about which they are knowledgeable. Follow their presentations with a question and answer period. Students need models. If, for example, few black doctors practice in your community, try to arrange for a black doctor to speak to your students. If there are few women lawyers, invite a woman lawyer to class.

2. Classroom Aides. Arrange with parents who can come to school on a regular basis to help you in the classroom. Many have the expertise or talent to work in the reading or speaking program. They can, for example, help discussion panels to organize themselves and to obtain research materials. Their physical presence in a room where individualized instruction is practiced is valuable.

3. Parent Graders. Some schools are able to pay qualified parents to mark papers, but many teachers need help and have no money to pay for it. A notice sent home to parents stating that you need help and would like to meet with those who could help may bring positive responses. Be sure to encourage fathers as well as mothers to participate. At the bottom of the notice, add a tear slip, including a place for the interested parent to provide name, address, and phone number and to circle a preferred meeting time.

When the tear slips come in, call parents who offered to help and arrange a meeting. At that time, demonstrate how you would like papers to be marked, explaining that assignments will emphasize different skills but that you will send grading instructions with each set of papers. Follow up with a practice session in which everyone grades a paper. Explain why you marked as you did and encourage parents to tell why they did what they did. If possible, assign a class to each parent or set up parent teams to work with a single class. For example, if you teach five English classes and have five volunteers, assign period one to one parent; all papers from period one then go to that parent for the semester or year. In this way, parent graders can see progress (or lack of progress) and are better able to help students through comment and suggestion.

This system probably works best when you have a set day for writing and a very clear statement of what is expected. Suppose, for example, that classes write every Monday. Sets of papers go home to parent graders after school on Monday and are returned on Thursday morning with the marker's suggestions and a grade on a form that is stapled to the writing. Papers are distributed in class on Thursday; revisions are made, grades are recorded, and papers are filed in student folders. Weekly writing, prompt evaluation, and follow-up revision have all taken place—and parents have made this possible.

4. Parent Readers. Students in most grades enjoy being read to, and parents enjoy participating in a reader-in-the-classroom program. Younger children want to be near the reader, sitting on the floor or in a close group. Selections from really good stories are an effective way of encouraging students to read the entire book, so always have the name and author of the book on slips of paper to hand out to students. Older students enjoy hearing an adult read relatively difficult selections to them while they follow with their books open. So many students like this kind of reinforcement that you might ask one of your really talented parent readers to tape a longer work, for example, *Old Man and the Sea.* Students listen to the tape as they follow the text together in class or individually in the library or at a learning center, where earphones keep distraction at a minimum.

5. Parent Visits. Invite parents to visit at any time the class that their child attends. Ask them to be seated at the beginning of the period and to remain to the end. Suggest that they become members of the class: ask questions and answer when the desire is there. Few parents hesitate to accept the offer of a teacher whose door is always open to them. Students whose parents come may pretend that they wish they hadn't, but experience over the years suggests that youngsters are genuinely pleased to see their parents in class.

Involvement Outside the Classroom

1. Parent Drivers. When you want to take your class on a field trip and school buses are not available, find out which parents can help with transportation. Keep a record of the times they are available and the passenger load they can manage. Invite parents to join the group. Let them enjoy the sight of students enjoying learning.

2. Class Luncheons. After a particularly interesting unit of study, arrange a luncheon at your home or at the home of one of your students. For example, when you complete the *Odyssey*, schedule a Greek luncheon. Type up recipes and ask students to select ones they can prepare. Invite two or three parents to help serve and clean up. The camaraderie established between teacher, parents, and students is excellent.

3. Oral History. Help students acquire interview techniques by making appointments to talk with long-time residents of the area. Consult parents about potential interviewees. Students prepare questions in advance and tape or write the answers so that they can report back to the class. Old-timers usually enjoy being interviewed and, in turn, perform a genuine service for students. People of different ethnic backgrounds and people new to the area offer points of view that may be unfamiliar and interesting to students. Parents with unusual experiences to share can be interviewed "live" or on tape.

4. Hobby and/or Talent Night. Parents, teachers, and students can put together a great evening that is a highly successful way of reducing the distance between teachers and students.

5. Parent Motivators.

a. Many parents do set aside specific study times at home with no telephone or television interruptions; however, some parents wish to help in other ways but do not because of limited educational backgrounds. If you can gain the confidence of those parents and arrange adult education classes for them (at school or at a church with a baby-sitter to care for young children), you will be well on the way to helping not only the parents but your students as well. Parents who seek learning encourage their children to study and to value learning.

b. Parents can motivate their children to write effectively and clearly through a shared experience at home—the writing hour. Once a week the entire family writes together—letters to friends or relatives or a family diary. This kind of activity increases writing skills in an informal, relaxed setting.

c. Parents can listen to their children as they practice oral assignments and offer helpful, supportive comments. Practice at home helps to prevent extreme nervousness and encourages students who tend to be poorly prepared to get to work. Family discussions around the dinner table help youngsters to formulate ideas and to feel more comfortable about expressing them.

d. Parents can read the stories or books assigned to their children. The give-and-take that occurs within family discussions fosters critical evaluation; furthermore, these discussions help to create a good family feeling.

6. Parent-Teacher-Student Discussion Groups. Set up sessions after school where parents and students (and teachers if you wish) meet to discuss questions of mutual concern. Encourage an open exchange. A successful addition to this type of discussion is role playing and role reversal. Assume, for example, that ninth graders studying *Romeo and Juliet* are distressed about the lack of support that Juliet receives from her parents concerning her love for Romeo. Ask them to imagine that they have an only child, a thirteen-year-old daughter who has never dated, who attends a party and announces that she wants to marry a young man she has just met—and that she wants to marry him now! Role playing makes visible different points of view.

7. Parent Nights or Days. At least one school sets aside a day when parents come to school and go through the regular school day of their children. Students stay home to perform the home tasks. Other schools ask parents to follow the schedules of their children in order to understand how a typical day goes and to have an opportunity to meet the teachers of their children. This schedule with attenuated class periods is often run in conjunction with an evening PTA meeting.

8. Teacher Visits. A note home asking parents if you may visit a few minutes to get acquainted lets families know you care. All parents will not respond, but many will call and make an appointment for your visit; some will invite you to dinner. Barriers that might exist between parents and teacher or between students and teacher tend to disappear.

9. Parent Visits to the Teacher's Home. A successful way to begin the year is to invite parents to your home for a coffee. Make it a d-d-d: dessert, discussion, and drinks. Give students invitations to take home asking parents for pastry that you've baked and coffee from 7:30 to 9 p.m., promptly if possible. Assign a night (all parents from period one on Monday, and so on) but encourage parents who can't come on the assigned night to come at one of the other times. Ask that tear slips be returned so you'll know who's coming and can make name tags with the names of parent and child. Serve all as they arrive and introduce parents to each other. Later, explain your philosophy of education, what you hope to accomplish during the present semester, and how parents can help you and their children. Encourage an open discussion. Parent visits at your home are a great

way of establishing rapport; parents seem more willing to ask for help later on and you feel freer to approach parents for assistance. There is no fear of or suspicion about someone who opens classroom and home doors to you! And a good teacher-parent relationship opens many doors.

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A Two-Year Program in Junior High School Writing

Robert M. Hirata
New Haven, Connecticut

When Ruth Reeves, Chair of the NCTE Committee responsible for the 1966 edition, was asked for her advice on a new edition of *Ideas for Teaching English*, she responded, "There are a few things in the present book that I would grieve for if they were lost—for example, 'A Two-Year Program in Junior High School Writing.'" At the time of its original publication, the Committee termed the article "the most comprehensive single contribution received," deserving in their opinion "a special place and careful reading." In tribute to Ms. Reeves and because the ideas in Mr. Hirata's article remain timely and challenging, the present editors elected to reprint this selection from *Ideas for Teaching English: Grades 7-8-9* (Urbana, Ill.: National Council of Teachers of English, 1966).

Honesty of effort is the sole sure demand any teacher of writing can make. Naturally, he makes many others, but with the uneasy suspicion that each convention imposed through study is as likely to obstruct development as to nurture it, and with the frustrating knowledge that he is teaching—rather unscientifically—a description rather than an activity. Familiarity with employed methods of written communication is useful for readers; a writer creates and justifies his own methods.

In this program communication of feelings, ideas, or general information is secondary to the reality of their observation by the children, and to the completeness with which students satisfy themselves in expressing those perceptions. It is a series of exercises designed to force examination of personal experience, to encourage statement in any linguistic terms the child may devise, and to relieve as much as possible his consciousness of an observer with menacing, foreign, and overriding critical standards.

The exercise assignments are of four sorts: collection of writing materials, descriptive work with free development of effect, exercises in determined effect, and exercises in form.

I. Collection of Materials

The Sketchbook, a Permanent Daily Exercise

Seventh graders already possess an alarming facility in the use of abstract and general terms either for sliding across difficult thought developments or for avoiding the effort altogether. Often they seem unaware of the difference between particular terms and vague group terms; yet the formal teaching of labels for these terms ("particular" and "vague") often aggravates the problem instead of solving it: more hazily defined words are added to their vocabularies! Even demonstration with specific words—abstract "cruelty," concrete "slap," and general "assault"—is ineffective, since context determines the accuracy of the samples. Particular words must be evoked by particular events and are appropriate at the moments which demand them. Since memory is an untrustworthy preserver of detail, the use of pencil and paper on the spot must be required.

At the beginning of the year seventh grade students buy small pocket notebooks into which brief details of observations and experiences are entered daily. They are instructed to carry the notebooks at all times, so that notes can be jotted down when each event occurs, and there is no nonsense about neatness, medium of inscription, or grammatical or social propriety. The notebook becomes a record of direct and honest personal exclamation.

Checking is private in order to avoid dependence upon audience approval. For the checker this private evaluation is realistic and useful, too; for speculation over similarities of entries and over possible patterns of shift from one sort of expression to another is the job of psychologists, not of writing teachers. The purpose here is simply to elicit verbal responses to experience. Occasionally, of course, for purposes of motivation, there should be a public sharing of entries in order to demonstrate the enormous variety of subject matter, the manner of perception, and method of expression. However, students should not be called upon to evaluate this raw material of one another's writing.

I have arranged the following examples in groups, and the groups in order, for convenience. No implication of accomplishment level or normal progression is intended. For what it is worth, however: the bookish and the cautious generally preferred types D and E; the least careful, B; and the most independently inventive, A, C, and E.

A. *Simple fact or series*

A dry wind on your neck
Cocoa's heat in your face
Teeth break crust, sink in, sharp pain on forward gum [He was chewing a pencil.]
I saw a squirrel run across the lawn with a nut in his mouth.
The notebook was rough and furry.
The cold slimy feel of my handkerchief

B. *Fact with governing circumstance*

The click of pens as the buttons are pushed
The bracelets dingled as I wrote.
The arch of water as the car went through a large puddle
The cold brisk wind as you speed down the stairs to the gym
The stiff, hot feel of a suit and tie

C. *Juxtaposition of two observations*

Wild ducks flying very high in the deep dark blue sky of afternoon
Loneliness in a big room
Snow melting slowly on a slushy brown crunchy road

D. *Fact or situation brought to mind, perhaps without reflection*

The fir tree was weighed down on both sides by piles of snow. [Automatic relation of nature to flat picture plane]
Sneeze with mouth collapsing like water-filled balloon
A bulge in a shoe from a shoetree like a roll on a person's stomach
Cobweb across corner like a swaying jungle bridge
Caterpillared quilt wall [wall with ivy]

Chalked tree branches
The orange red sun looking like a jigsaw puzzle through the twisted branches of a tree
Radiator noises, conversation
Footprints engraved in the mud fading as the sun grows warmer
Pen blue like water's jagged edge
Sharply sheened shrubs like plump green jellybeans
Intestines of chicken—wet dust in a vacuum cleaner

E. *Deliberately chosen comparison*

Throwing pebbles in a pool, hitting the moon
The sun stretching its golden arm over the river
The dirty windshield messy and dotted on the white sky with measles
Cat slithering in and out of my feet—a warm scarf
Graceful schooner [illegible] the battle with the wind

It is important to resist the temptation to lecture on the cliché, specificity and concreteness of vocabulary, varieties of sensuous perception, or emotive language during the early weeks of this assignment. Worse still would be labeling instruction in classical figures of speech, or even formal comment on the effects of word repetition and juxtaposition. The emphasis is on multiple experimentation and consistent practice.

Aside from a finicking study of rhetoric, all those language interests are considered before the end of the eighth grade, in conjunction with the longer writing exercises. But once the sketch detail habit has been established, exercises investigating specific technical problems, and lectures, and reading of literary illustrations influence only indirectly and gradually the notebook entries. These continue on a daily basis, no matter what the class assignment. By the middle of the seventh grade the collections are of images, some expressed with distinction; there is definite evidence of student care in the noting of daily experiences.

Eavesdropping for Relaxation

Lack of confidence in his natural linguistic habits and reactions and in the enormous versatility a dozen years of listening and talking have actually given him can lead a conscientious student into evasion and dishonesty, into unnaturally formal, incomprehensible terminology, into cliché, into self-consciously proper, borrowed phrases. Another sort of child will maintain a stubborn silence, or its written equivalent of terse, factual neutrality. Such students approach written English as they might a foreign language—one expressive of impersonal, dignified, and humorless attitudes.

A simple remedy is to require the child to use his ears more confidently. Students are told to transcribe conversational fragments spoken by contemporaries, by younger children, by familiar adults, and by adults whose use of language is as unlike that of their parents as possible. This serious attention paid to non-academic language uses—formal, informal, emotional, businesslike, specialized, private, substandard, polite, and rude—is meant to encourage recognition of strength and precision in common speech and, in turn, respect for the student's own skill in such expression. As does the sketchbook, the exercise demonstrates from experience enormous variety in verbal materials.

Regardless of the speaker groups assigned for observation, material is collected according to the interests of the individual student. Satirical views of local society, pique, discriminatory feelings, and wishes to surpise with profanity mingle in representation with sober and warm-hearted and merely garrulous samples. Since the object of the assignment is personal reassurance, all such evidence of participation is welcome. The absence of grading convinces the wary of that freedom.

That woman has had such aggravation!
Charge it to my bill if you please, sir.
Please Mom please please
[answer] Time to get at your homework. Get going.
Look, creep, you do the dishes.
No wonder she has to crawl in early, the way she runs around.
Isn't it okay if we go even a teensy bit across the field?
Hey look, look. Nice!
You want the orange soda. And what you want, ha?
What a hell of a place to keep your books

Samplings are much too superficial for students to draw descriptive conclusions on dialects and their overlappings. A teaching emphasis upon orderly classification of eavesdrop findings is deliberately avoided.

The similarities and differences between force in spoken and in written language are discussed only gradually and long after the exercise is first assigned.

This exercise is not writing, of course, and its relation to original work is similar to that of literature and speech study. Because it features dependence upon the utterances of others and so disagrees with the sketchbook idea, it is not assigned until the second half of the seventh grade. Thereafter, however, the collection of real conversational fragments is a regular practice, and entries are made in the sketch notebook.

II. Descriptive Exercises with Free Development of Effect

At least once weekly, students in both grades are required to write short papers, the main exercises of the program. Throughout the seventh grade they are descriptive fragments, usually comprising a single paragraph of about 150 words. The earliest are meant to require recognition of numerous details and selection of those striking the writer as of greatest personal importance. Later, assignments are given relating to the physical or psychological setting of an experience.

Assignments of Descriptive Fragments

A. *Recognition of numerous details.* Select a real tree, examine it carefully, and write a description of it (100–150 words).
   1. Try looking at it from a distance, sitting under it, and walking around it. Touch the bark or the leaves. Use as many tests as you can think of to find what it is like.
   2. Plan your description as you might plan a drawing of the tree, noticing specific, concrete details.

Special Problems of Assignment A

Some students will miss the point entirely and hand in learned essays on the growing habits of the tree genus represented. Others write irrelevantly about the tree's appearance at other times of the year. Even those who follow the assignment often don't see how indefinite are labels of height and trunk diameter in standard linear units. Neither do they see how they evade the work of writing by depending on the reader's experience with similar trees.

The number habit is hard to eradicate. In later papers such students give only the number of windows in a house facade, or the floor dimensions of a room. They announce the price of a coat or the date Mother purchased the pretty dish. They wait *about* forty-five minutes for a phone call or walk *about* five miles to a gas station. Reference to numerical calibration is popular and habitual beyond its usefulness. In lecture and personal conference I emphasize how impossible it is for a reader to comprehend a yardstick in relationship to shapes in his imagination. Ideally, students at last recognize that participation in the experience itself gives the specific and unique measurement of dimensions, and that in these human descriptions they may rely upon directed sympathy from the reader—who must be made to remember, not physical subject, but personal reaction. This is not a theory that can be taught; it must be grasped through experiment and practice.

B. *Description of an experience—A personal approach.* Write a description of the experience of brushing your teeth.

1. Brush your teeth before starting the assignment.
2. Do not merely describe the procedure; everyone knows how to brush teeth. Notice what you see, and hear, and smell, and taste, and what you feel through your hands, lips, gums, and teeth. Then select the details you think are the most important for making the reader share your experience.
3. Plan with a topic outline. Write a first and final draft.

Special Problems of Assignment B

In assignments describing participation in some familiar act, like brushing teeth or mowing the lawn, the class must be cautioned not to make exposition the main effect. So natural is the chronological series of events as a structure for the description that the children tend to forget their own place in the happenings. Thus they strip the account of any interest. Occasional assignments requiring brief but complete step-by-step instructions—"How to Fry an Egg" or "Polishing Shoes"—help to clarify the difference between physicial situation and subjective perception.

Direction 3 in the toothbrush assignment has to do with general order of work, not forms of outlining. Students are required to list in random fashion all points that might be included in their writing. Later they may eliminate the less effective ones; later, also, they may rearrange points according to a simple plan.

Second in the work plan is the rough draft, fully written out. It may be in pencil and—like the outline—as messy as the student likes. In fact, the extent to which it is defaced by excision, addition, and revision is the best evidence of its usefulness.

The final version is in ink, with neatness at last demanded. It is a display version, with the student's chosen points of expression presented as prominently and distinctly as he can manage.

Assignments of Description That Extend the Physical or Psychological Approach

C. *Write a description of the clothes you are wearing as you write, without remembering them or using your eyes.*

1. Spend several moments with your eyes closed, sitting still or moving, cautiously, about the room.
2. Notice your clothes from both inside and outside.

D. *Look through a window of your room and describe what you see.*

1. If it is in your back yard, will its dimensions in feet help you? What about counting every tree or shrub visible?
2. Does it make any difference what the weather is like, or whether it is afternoon or evening?

E. *Tell about your house as seen when you walk toward it every day.*

1. You need not restrict yourself to parts of the building itself. Familiar details of the property next door, for example, might seem as much a part of the house as the door.
2. Will a list of the builder's materials help you? What about carpentry or masonry terms? Colors? Textures?

F. *Describe a spot from three observation points.*

Go to the auditorium. Stand under the balcony, then in the middle of the room, then on the stage looking out. Describe the hall from the three observation points. What difference does the space overhead make? the elevation of the platform?

G. *Describe a spot as it seems to you under your own different physical conditions.*

1. In your room do as many sit-ups as you can. Describe the experience, with particular reference to what you see and feel before, during, and after the exercises. Make the reader understand how the room seemed to you.
2. Run the length of the block in front of your house. Then tell what you noticed as you ran. Which details were sharp, and which were blurred? What did you pay no attention to at all?

Descriptions from a Specified Attitude of the Writer

Descriptive reports, still written without deliberate attempt to shape the emotional reactions of the reader, are next assigned by specifying the attitude of the writer but allowing free choice of situation. This sort of assignment was avoided earlier because it requires the students to judge as well as to identify their observations.

Here are five exercises for practice in expressing specified personal reactions. All are of the ungraded sort written in several revised versions.

H. *Write a description of a small object at home which you find beautiful.*

1. Stick to the object; forget its price and history.
2. Write with concrete and personal detail. You should use any language you find expressive. Remember, however, that the results must be intelligible to a reader.
3. In preparing to write, it may be helpful to handle the object with your eyes closed, or turn it in the light, or view it from various angles and distances.

I. *Tell about the most embarrassing moment of your recent memory.*

Describe the circumstances only as background, working most to express the way you felt. Use exact, concrete details as far as possible.

J. *Tell about an experience that evoked a strong personal reaction.*

Choose one from the following list of strong reactions and think of a recent experience that caused such a reaction in you: terror, giggles, disgust, joy, regret.

1. Work especially to express details of your feelings and of the specific things which caused them.
2. Don't make the reader guess what you mean. For example, how would he know what you meant by, "I felt just awful."

K. *Write a descriptive passage using feelings and ideas suggested by the word "shimmering."*

1. In both your thinking and your writing make use of what you actually know from experience. Don't dream up something just because you think it might be appropriate.
2. Use concrete details and definite language.

L. *Listen to a piece of music and write to express your reactions.*

1. It is better to use a record so that you can check back.
2. Avoid abstract terms. Will images suggested to you help?
3. Do both your mind and your body react? Will a list of the ways be enough to make a reader understand your experience?
4. Use music that has no words. I don't care whether or not the music is serious. If possible, find something you are not already familiar with.

III. Exercises in Determined Effect

In the eighth grade many exercises involve no increase in complexity and often duplicate the seventh grade type of task. Others, however, direct consideration to effects and the ways of controlling them. This work is more academic than the earlier writing, in that it often calls for artificial reaction.

The first assignments have the writer compare two vantage points he has undoubtedly occupied himself.

A. *Comparison of two vantage points.* Write about being in a noisy place, in two versions.

1. First write as an inconvenienced listener. The noise might be TV, or disorder in a classroom, or machinery in a shop. Work for details of your reaction here.
2. Then write about being in the same room, but from the point of view of someone responsible for the noise. Show how your awareness of the noise is different from the other listener's.
3. Is it necessary to write parallel descriptions, point for point?

B. *Comparison of two vantage points of a different type.* You have written one description of your room at home. Now, write another, this time adopting the point of view of someone putting it up for rent.

1. You must decide what sort of room he wants it to seem. How many details will be plain fact? How will they be selected? How might he suggest the room's special disirability beyond citing factual detail?
2. There must be no falsehood. Control effect through selection of details, not invention of absent ones.
3. Don't concern yourself with money arrangements.

C. *Re-positioning of viewpoint.* Write three descriptions of a violent physical event involving human participants.

1. The first one should be very brief, giving the facts as concretely but objectively as possible. What is the point of view? Is there, in fact, any specific vantage point from which observations are made?

2. In the second, adopt the viewpoint of a participant, selecting personal details most important to that person. What about the coloring or distortion of "facts" by his feelings?
3. In the third, take the point of view of a spectator with a sense of humor. What details will interest him? Will they be modified from the objective events by his attitude?

Comment on the Eighth Grade Exercises

These exercises have introduced for the first time the abstract notion of subjectivity and objectivity and the various effects of emotion on language. It will be noticed that the exercises do not emphasize objective statement, except for illustrative contrast.

It seems to me that objective statements do not belong in the English class. There is enough respect created in other classes for large bodies of factual information; students may well begin to feel that maturity in writing is signaled by the discarding of all sentiment and private feelings. It is the job of the English teacher, therefore, strongly to impress them with the need to develop fluency and precision in what amounts to a declaration of self-respect and of meticulous sympathy for the individual views of others. In writing assignments, then, my students are not allowed to substitute impersonal summary for the concrete details of personal statement.

Indeed, I go a step further. Assignments requiring students to assume particular viewpoints raise the problem of artificial situations. Many young writers prefer, when called upon to present persons in their writing, to recall general groups or even imaginary figures. Thus they present ideas and feelings that they suppose these strangers have. The results are superficial. Therefore I discourage the reporting of any inner reactions that call for mind reading.

The problem of handling time is not too difficult for many eighth grade students. They may note that time seldom behaves in a straight line when emotion intervenes. Assigned writing about a passionate incident—a tetanus antitoxin shot after an accident, preparing for a formal dance, taking a final examination—usually requires consideration of the irregularity which takes over consciousness of time passage. Heightened awareness of the interval before an expected event seems to demand measurement of that interval, but it is just then that clocks fail—when past, present, and future categories fail to separate thoughts into neat order. Students experiment with fixed tense, usually present forms, or the elimination of all but indirect indications such as the conversion of familiar acts and sights into awkwardness and odd resistances. One girl described in one paragraph the actions and sensual observations as she waited in warm comfort watching a TV show and completing a crossword puzzle, and in another paragraph she described how she fidgeted with annoyance at the noise and lights, empty-handed, and breathless in the stuffy heat. Others have tried mixing flashback with present sensation, or interspersed anxious and shapeless predictions of coming events. All the writers test in some way, crude or ingenious, what kind of help they can expect from formal time conventions when specificity of momentary feeling is more important to express than factual exposition of events.

IV. Exercises in Form

Experience in the use of form ideally precedes academic study either of its usefulness or of its many kinds.

A. Simple Poetic Forms

Simple poetic forms are used in the exercises, rather than sentence and paragraph formulas, because the students have learned fewer arbitrary rules of proper use in poetry. The advantages of recognizing the various prose formulas available and of testing the validity of general rules in prose are nullified if the students confuse writing with analytical grammar drill.

As soon as the image notebook entries have assumed initial clarity and specificity, occasional assignments require them to be written within, say, ten words, and then within a given number of syllables. The number should be changed from time to time, but that exercise period is a short one. Without studying classical examples at all, and without instruction as to the customary shift of focus in the last line, *haiku* is assigned as the form for expressing observations. The writers see it only as a three-line system, with five, seven, and five syllables in the lines. Similarly, the *cinquain* is presented as a five-line system with a syllable pattern of two, four, six, eight, and two. The initial problem of conforming to those patterns in syllable and phrase is a refinement of the vocabulary selection exercises underlying all writing. Soon, however, the children discover for themselves how the necessary phrasing carries natural linguistic devices for emphasis, particularly how the ends and beginnings of lines impress themselves on the reader, so that a poetic form is a system which expresses the meaning of the words. The two assigned forms are useful because they are unfamiliar, free from prejudice based on reading and—as taught—without the involvement of stress pattern and end rhyme which make children think rhyme and jingle rhythm can turn anything into a poem.

The *haiku* and *cinquain* exercises are used in both seventh and eighth grades. Here are some of the results, with Group 1 seventh grade work and Group 2 from the eighth grade.

1. The short fingernail
made me not want to touch wool
because it has fuzz.

An evergreen branch—
A clothesline rope lightly stretched
Draped with green washings.

The same
constant rumble
of big dump trucks switching
to low gear, trying to get up
the hill.

Broken . . .
Vipers that once
Bowed always politely
Now bump their skinny black heads.
Cruel world!

The jagged lightning
A yellow pencil, halfway
In dark blue water

A red-budded tree
With blood drops clinging to twigs
Which hang for dear life

One light in the house
Beaming out in the dark night--
Exam tomorrow.

Half moon, with your mouth
Swallow up this dark midnight
In one yellow yawn!

2. Hot fire
Huge yellow flame
Stringy white and red ash
Red shapes flying through black cold sky
Black ground

A sudden turn of
the head and the sun's rays pierce
the eyes like a knife.

long foot
bulging from shoe
trying to look graceful
toes pointed and feet dressed in black
bear feet

Silhouette of some
tree branches against a slow-
ly brightening sky

Girl's hair
Looms like short straw
Curls in small wispy knobs
Looks like soft dry leaves hanging from tree
feels warm

The rock
After wet rain
With soggy leaves nearby
For little insects to hide in,
When cold.

Form as literary genre is dealt with in only one major project for each grade. The seventh grade students write a short play—this year one for Christmas, with puppets—as a group, and the eighth grade writes short stories as the final writing for each year.

B. The Seventh Grade Play

The seventh grade play is not exclusively a writing project, for it involves study of stage movement, voice coloring, and material production—as well as, in the Christmas play, puppet problems. Scene construction is approached through a number of short improvisations, with and without speech, before any written dialogue is attempted. Lines are then written on the basis of improvisations, with attention to development from speech to speech as reaction to what the character hears and sees. But it is not possible to insist heavily upon character as the generative force in plot, since seventh grade students are not ready to shift from person to person with sensitive distinction. Instead, they depend consciously upon the determination of plot to guide the characters, and the livelier parts of their work derive largely from the improvised scenes they started with.

C. The Eighth Grade Short Stories

The eighth grade short story is the work of over a month, designed to review by use all the work of the two-year program. Several preparatory sketches are written, each discussed in personal conference and rewritten until its relevance to the final story is clear. One works over the personalities of the main characters, both within and aside from the situations the story will embody, through personal traits, general attitudes, and specific biographical experiences and decisions. The requirement of precise knowledge in writing such analyses narrows the story material to a world real for the writer, and the sketches themselves give him a familiarity with his characters to be used in developing the plot through their natural behavior.

Plot outlines are criticized mainly for extent. There is no restriction on kinds of event, assuming that the planned characters can believably act in the situation, and only a few students dream up material they do not understand—western saloon poker games or airplane crashes in the Sahara Desert. The most frequent difficulty is that of plans which extend over many eventful years; many students seem ready either to write full-length novels or to spare the reader nothing in summarized exposition to introduce the central event. That overabundance in planning is valuable, however, because it involves familiarity with material, which will be reflected in the sureness of conceiving the final plot.

An extension of plot planning is the writing of the first paragraph, which is assigned alone. The immediate establishment of a point of view is required, emphasizing the intimate connection between character and plot. The story must begin at once, without preliminary philosophizing or background position. The practical point is made that unless the first paragraph seizes the interest of a reader the rest of the story will never be read.

A dialogue plan comes next, showing where in the story spoken word must be included. Dialogue is the most direct presentation of events possible, in the sense of setting down a part of the event without alteration into symbol or descriptive language, and the dialogue plan should show selection of only the moments when that emphatic presentation is demanded. The most important conversation is also written for this assignment, and the student is expected to draw upon his notebook experience with real talking to write what he knows to be probable speech.

The description plan is a similar outline, guarding against the writing of just a series of carefully wrought, static pictures. It is particularly necessary for students in this program, where so much practice has been done in personal description, that the details they choose to reveal be planned as important contributions to the story as a whole. Point of view as a governor prevents an indiscriminate profusion of particular description, but it is still possible for writers to people their stories with quiveringly sensitive, almost passive observers, and individual conference is useful for determining whether the student really intends so strange a set of characters, and whether their nature calls the story into being.

The final writing of the story normally progresses rapidly, since the major problems have been worked out in the planning exercises. Results have been gratifyingly varied in type. The most interesting from one eighth grade included a standard but carefully built ghost tale, a disturbingly explicit kidnapping fantasy, a romantic beach episode, and the excruciating dilemma of an inarticulate and snobbish girl trying to adjust to a new school.